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LITERATURE.

The Life of H.R.H. the Prince Consort.
By Sir Theodore Martin. Vol. V. (Smith, Elder & Co.)

SIR THEODORE MARTIN has finished his task, and finished it in a way which fairly entitles him to the gratitude of the nation, as well as to the honour which the Queen has conferred on him. This fifth volume, though at least as interesting as any of its predecessors, is in one respect less satisfactory. For the first time there are traces of party political bias in the treatment of men and events. To our no small astonishment, the Mr. Disraeli of 1860 is represented as the judicious and sympathising friend of Italy and (in spite of his famous denunciation of bloated armaments) the steady supporter of Lord Palmerston's Government in their expenditure on fortifications. On the other hand, the impression which the volume leaves on the reader as to Mr. Gladstone's views and action during the same period is equally misleading; but the blemish is so small, affecting, as it does, some dozen pages or so of the volume, that we need do no more than notice it, with regret that it should have been allowed to mar the last scene in so interesting and, in other respects, so impartial a story.

As that story draws to its close, the difficulty of selection—of deciding what should be told, and what left untold—must have increased on the editor. The Prince's activity touched the national life at so many points, that every month almost as it passes brings new actors—most of them well-known men still alive—on the canvas. The most tempting and abundant materials lie ready to his hand on all sides, and since he began his work the craving to pry behind the veil which should shroud the lives even of princes has been stimulated until the reading public has no longer an appetite for anything like wholesome food. In the case of the Prince Consort's Life the temptation to humour this unhealthy appetite must have been especially strong and subtle. The appeal which the Queen made to the nation by the publication of her journals in the Highlands—well timed and useful in many ways as it proved to be—had whetted curiosity as to the private life of the Court. It encouraged a feeling in the soundest part of English society that, where the partial lifting of the curtain disclosed so much that was pure and noble and of the highest tendency in that life, it could not but be a good deed to draw it up altogether. It also developed a strong pressure in the same direction from the unsoundest part of that society, the mass of *diletanti* idlers whose main business in life is the col-

lection and diffusion of gossip, and to whom tittle-tattle about royal persons and their surroundings is valuable in proportion to the exaltation of Kings, Queens, Serene Highnesses, and so forth above the rest of mankind. So on every side, and at every step, the editorial conscience and judgment of Sir Theodore Martin must have been severely tested, and has sustained the test with all-but perfect success. At any rate, we are too thankful to him for having steered his ship so well, and set so much needed an example, to dwell on the rare instances in which he seems to us to have failed in some slight degree to uphold his own high standard.

The fifth volume leaves us in the presence of the finished picture, and, in looking at it as a whole, one is inclined to place its singular interest and attraction in the striking contrast it presents to the biographies of the general run of men whose abilities and strength of character have made them powers in our national life, and won the recognition of their countrymen. All the conditions are at first sight reversed. The best-known and most highly honoured of such men have risen from the ranks, and have had to overcome disadvantages of birth, fortune, and education. All these were on the Prince's side, and yet the story shows that they may be hindrances as well as helps to a man born in the purple, at any rate in an insular and Philistine (there is no other word for the thing) society such as ours. Nine men out of ten, when they had once become aware of the sort of jealousy with which the Prince was met, would have allowed their natural sensitiveness to overcome their sense of duty, and would have turned to the enjoyment of their good fortune without a misgiving. And what fortune! At an age when other young men—even of the *jeunesse dorée*—have scarcely emerged from the "status pupillaris," Prince Albert was placed at once in the highest position which at that moment Europe or the world had to offer. He became the sharer of the safest throne in Christendom, with practically unlimited command of wealth, and of all the enjoyments which life can hold out to a handsome, well-grown, clever youth of twenty. He was a fine shot and fond of sport, but, from the first, refused to make a business of shooting and hunting. He was passionately fond of music and of all art, but rigorously limited the indulgence of his tastes. He had a strong turn for the study of moral and physical science, in either of which pursuits he might probably have made a name, but denied himself, or, at any rate, curtailed to very narrow limits, this noblest of indulgences. Setting all such temptations quietly on one side, he devoted himself from the day of his marriage to the earnest fulfilment of those public duties which his position as the husband of a constitutional Queen, as he saw it, not only entitled him but made it incumbent on him to share. But here he was at once met by a jealousy on the part of the leading statesmen of that day which made the task of duty a singularly difficult one. It was only by reticence and patience, and, above all, self-effacement, that he could hope to overcome their prejudices. How completely he succeeded at last this volume testifies. For we find Lord John Russell,

puzzled by the state of things in Central Europe at the critical and dangerous time of the annexation of Savoy by France, writing, "I confess I should esteem it a great favour if your Royal Highness, who is so well acquainted with Germany, would furnish me with a clue to our future policy in regard to that country" (p. 62); and Lord Clarendon, on the eve of his departure on a special mission to Berlin: "I cannot express how much I regret not having the benefit of knowing your Royal Highness's views upon German affairs" (p. 392). It was, however, not these statesmen, but Lord Palmerston, who had been the most jealous critic of the Prince in earlier years. And now, as the end draws near, we find the old Premier expressing himself at least as warmly as either of his colleagues, and quite thrown off his balance at the thought of losing the Prince, which he writes of as "too awful to contemplate," and hopes that Providence may yet spare us so overwhelming a calamity" (p. 437). With the people his success had been as striking as with the statesmen. After several fits of jealousy, fomented by anonymous writers for party purposes, the nation had settled down into a sturdy faith in the sterling worth and honesty of the Queen's husband, and had recognised in him a cordial sympathy with their own struggles and trials, and a hand and heart ready at all times to spend and be spent for their best interests. With the overwhelming proof of this sound state of things in the nation and the nation's leaders, it seems scarcely worth while to remind us in these last pages that there were still outbursts of paltry and ignorant jealousy in the press and in society. What good can Sir Theodore Martin hope to effect by showing us the *Times* of April 12 insinuating that the Prince was playing false to England, and on December 16 calling him "as true an Englishman as the most patriotic native of these isles"? (p. 338). We are only surprised that the leading journal took so long to show the other side of the shield, and regret that several pages of valuable space should have been wasted on such a topic.

We have no space even to glance at the public services of the Prince recorded in this volume. The two years which it covers were full of anxious unrest and startling incident abroad. The popular movement in Italy broke out into Garibaldi's expedition and the incorporation of the Pontifical and Neapolitan States with the kingdom of Italy; Napoleon III. annexed Savoy and Nice, and was constantly feeling his way towards obtaining a scientific frontier for France in other directions; the outbreak in the Lebanon threatened the re-opening of the Eastern question; the war with China was going on; while the accession of the present German Emperor to the throne of Prussia, and the death of Cavour, gave warning of probable new departures in the foreign and domestic policies of Germany and Italy. Upon each of these anxious imperial questions the reader will find the Prince's views clearly brought out, and will rise with stronger impressions of his knowledge, sagacity, and loyalty to his adopted country. But they all fade into insignificance beside the last public service of his life, which was to modify the language of Lord Russell's

despatch to Mr. Seward demanding the release of Messrs. Mason and Slidell, the Confederate envoys, who had been taken by a United States cruiser out of an English packet. Having regard to the strained state of feeling between the two countries at the moment, and to the sensitiveness of the Northerners as to the absence of English sympathy with them—

"We know we've got a cause, John,
That's honest, just, and true;
We thought 'twould win applause, John,
If nowhere else, from you," &c.—

we may still thankfully acknowledge at this distance of time, as Lord Palmerston did at the moment (p. 426), that the Prince's alterations in this despatch "contributed essentially to the settlement of the dispute," and helped to save this country from by far the greatest of all misfortunes which could happen to it—a war with the United States.

Sir Theodore Martin has done well to give the *facsimile* of this memorandum, written when the Prince could scarcely hold the pen; for it brings home to us, perhaps more vividly than any other single document could have done, the rare character and gifts of the man who had so strong an influence on the destinies of England in the first half of the present reign, and the unspeakable loss which the Queen and nation have sustained in his absence from her councils during the last twenty years. THOMAS HUGHES.

The Prophecies of Isaiah: a New Translation, with Commentary and Appendices.

By the Rev. T. K. Cheyne, M.A., Fellow and Lecturer of Balliol College, Oxford, and Member of the Old Testament Revision Company. In 2 vols. Vol. I. (C. Kegan Paul & Co.)

For more than ten years has Mr. Cheyne applied himself with ever-increasing devotion to the study of Isaiah. By his *Notes and Criticisms on the Hebrew Text of Isaiah* (1868), and his amended version, with introductions and notes, which was published in 1870 under the title *The Book of Isaiah Chronologically Arranged*, he has given proof of his possessing the scientific qualifications demanded of a commentator; but, although well acquainted with both these publications—indeed, in the second and third editions of my *Commentary on Isaiah* I have constantly noticed and made use of them—I have seldom found myself so attracted by any exegetical work as by the volume at present before me.

The text is arranged in the usual English fashion, familiar to most readers from the "Speaker's Commentary," or from the Commentaries of Alford and Ellicott on the New Testament. A compendious introduction to the several sections is followed by the translation, with a brief notice of the various readings and renderings of ancient and modern authorities, while underneath, in double columns, are the explanatory notes. Such an arrangement is convenient and neat. Its drawback lies in the typographical restrictions which it imposes. But Cheyne is a master in the art of self-restraint. He spares his reader the long road of preparatory investigation which he has travelled over himself.

Whatever is antiquated, untenable, adventurous, he casts behind him, either giving merely results, with an indication of the grounds upon which they rest, or, where he is himself uncertain, stating the different possibilities that are open, together with the reasons for and against each. He avails himself of the works of his predecessors—among others, of Sir Edward Strachey's interesting volume, *Jewish History and Politics in the Times of Sargon and Sennacherib* (second edition, 1874)—and also gives extracts from the MS. notes on Isaiah of the late Prof. Weir, of Glasgow, though only for the purpose of explaining why he is unable to adopt views which are nevertheless worthy of note, or of referring to their author those which he can approve. On all the subjects which he discusses he is well acquainted with the latest literature. He starts at the extreme point which an enquiry has reached, and seeks to carry it further. His book is thus not merely abreast of the present stage of scientific progress; it aims to advance beyond it. It is throughout fresh, independent, original, even from a theological point of view; for it reflects continually the struggle passing in the author's mind while he endeavours, to maintain an unshaken Christian faith in face of the results of unprejudiced criticism, and to reconcile with free enquiry the reverence that is due to Scripture.

One novel feature distinguishing this Commentary beyond all others is the frequent recourse which it has to Assyriology in illustration of the Book of Isaiah. The assistance which this study has rendered to Biblical science is indeed inestimable. Many Persian parallels for Biblical words and ideas must now give place to Babylonian. Thus, on Isa. xxvii. 19, with reference to the Resurrection, Mr. Cheyne remarks justly, "Why, moreover, hunt for Persian affinities? The Babylonians, too, believed in the resurrection." The gods, especially Marduk, bear in Babylon the epithet "Raiser of the dead." Much, also, which has hitherto been supposed to be peculiarly Egyptian appears now to be no less Babylonian; for instance, the river-name *yôr*, Babyl. *ya-u-ru* (with which, however, the Sumerian *a-ri* is not connected, *a* being in this language a name for "water"). Still, considering the movement and advance constantly being made in Assyriology, I miss occasionally in Cheyne's pages the reserve necessary under such circumstances. Accordingly, I do not agree with the remark on xxxvii. 38: "Most probably Nisroch is a corruption, like Hana and Avvah in xxxvii. 13;" because these names have not yet been discovered upon the monuments, they are not therefore to be treated as corrupt. As little, again, can I agree, when (on xvii. 8) Asherah and Ashtoreth are distinguished as two separate deities, the passages in which the latter occurs being regarded as "doubtless due to a later editor, in whose time the distinction between the deities had been forgotten." To be sure, the name Asherah is Canaanitish, while Ashtoreth is Babylonian, probably Sumerian. But Asherah is nothing but the epithet *ashirat* (the gracious one), which in Canaan, having been at first simply a surname of Ashtoreth, became ultimately her proper name. Nor is it a defensible position to

understand the five titles of the Messiah (ix. 6) as forming a single name, with the remark that "nine out of ten of the Assyrian and Babylonian royal names form a complete sentence." That may be so; but "Wonder-Counsellor, God-Mighty-One, Everlasting-Father, Prince-of-Peace," is no complete sentence, such as, for instance, the name of an eponym, *Abu-ina-ekalli-lilbur*—"May the father become old in the palace!" And a longer name than this is not known to me.

A second novelty in the Commentary is the notice taken by it of mythological elements employed by prophecy as a form of representation, and of those survivals of the primitive religion of the Semites to which Revelation attaches itself. Such a mythological element are the satyrs (xiii. 21), though, I may observe, by way of supplement, on the authority of Friedrich Delitzsch, that *galhu*, as the name of a demon shaped like a bull, has been shown by the newly discovered cylinder of Ashurbanipal to be a false reading of the late George Smith's. An even more noteworthy point of contact with primitive Semitic antiquity is afforded by the Divine name *Jehovah Sabaoth*, in the explanation of which Cheyne unites with me against Schrader. The "Sabaoth" are not the Israelitish armies, but the stars. (The passage from the *Annals of Sargon*, cited on p. 13—"I counted all the armies of the god Assur"—should rather be rendered, "all the armies of the land Assur.") The hosts of the god Assur are the multitudes (*kissadi*) of celestial and terrestrial beings, which at times also are included even in the Biblical "Sabaoth."

In the treatment of critical questions, a new feature appears in the assumption which Mr. Cheyne makes, that not only did the prophet, in writing down and arranging his discourses, here and there make additions (pp. 36, 44, 50, 57, 110), but also that another hand, perhaps that of a disciple, has reproduced in a new connexion authentic remains of the master's teaching (pp. 49, 133, 181, 230). The suggestion reminded me of an article in the *Lutherische Zeitschrift* for 1876, entitled "Eine Bitte um Hülfe in grosser Noth," in which Prof. Klostermann, of Kiel, has endeavoured to show that chaps. xl.-lxvi. are the work of a younger prophet, by whom the last visions into the future of his nation, bequeathed by Isaiah to posterity, were incorporated into a larger whole, addressing itself directly, as the time of fulfilment drew near, to the Jewish exiles in Babylon. Cheyne's own judgment on the second part of Isaiah is not apparent from the present volume. But as he expresses in it an opinion which has aroused my sympathy less than almost anything else in his Commentary—that the prophecy in xxxix. 5, namely, is fictitious, or nearly so—he has cut himself off from the possibility of recognising a basis which might be Isaiah's own in chaps. xl.-lxvi. On xxxix. 5 he writes, "If any reader feels disappointed at this result, it may be some compensation to him that the ancient editor shows by this fictitious (or nearly fictitious) prophecy that he fully believed chaps. xl.-lxvi. to be the work of the great Isaiah." Does he really mean that this would be a compensation? Or is he speaking ironically? The parallel from

Isaiah's contemporary, Micah ("Thou shalt go to Babylon," iv. 8), he passes over very lightly: "Babylon is mentioned there only as a part of the Assyrian empire." Certainly, but as the ruling city of the empire of the world, though that empire be held at the time by Assyria. In this and in other cases, the author's questioning spirit carries him too far. Where his subject leads him to make a conservative attack, the result at which he finally arrives is, nevertheless, usually a negative one. Where, again, upon a critical issue, he maintains a conservative attitude, differing from the modern critical view, it is doubtful how far he succeeds in justifying his position. Still, it is surprising to observe how he appeals to the Assyrian monuments, especially to the Annals of Sargon, as witnesses for the genuineness of many of the disputed prophecies. Nowhere does he tread along the beaten tracks. His aim is to open new paths for himself, and it is always interesting to accompany him in his pursuit of truth. So far, indeed, as concerns myself, it would occasion me no offence should the Book of Isaiah prove to be a collection of prophetic discourses, partly Isaiah's own, partly emanating from younger prophets trained in Isaiah's school and taught after the model which Isaiah gave. But obstacles are always in my way which I cannot surmount; for example, in chaps. xl.-lxvi. there is the entire absence of that Babylonian impress which stamps the Book of Ezekiel as a product of the soil of Chaldaea.

Above all, it is Mr. Cheyne's theological standpoint which gives me satisfaction. His position is one radically different from that of Kuenen, who, in the history of Israel and the literature of the Old Testament, sees "exclusively a natural development," and pronounces supernaturalism to be "inadmissible in any one of its forms." Cheyne, on the contrary, acknowledges that "Prophecy, the highest form of revelation, is no mere natural product, and that it is forbidden to those who, in the full sense of the word, believe in Jesus Christ, to form assumptions based on a denial of the supernatural." He recognises that the idea of the Servant of Jehovah, in chaps. xl.-lxvi., relates sometimes to the people of Israel as a whole; sometimes to the true Israel, whose behaviour constitutes the reality of its destiny; while sometimes, again, as it attains its culminating point, its features settle down into those of an individual, and it betokens "the person of the mediator of salvation." He sees in this part of the Book of Isaiah the "Gospel before the Gospel." It is to be hoped, also, that in the great Sufferer of chap. liii. he will see more than a personification of the Jewish people. For the words used by him in a Sermon preached in Balliol College Chapel on Trinity Sunday, 1879, of the portrait of Christ presented by the Evangelists, are no less true of the portrait of Christ drawn here by the Babylonian Isaiah: "Better a thousand times to be absorbed in the contemplation of this image than, in sad unconsciousness of its glory, to obtain the highest reputation as a critic or a philosopher."

FRANZ DELITZSCH.

The Heart of Holland. By Henry Havard. Translated by Mrs. Cashel Hoey. (R. Bentley & Son.)

M. HAVARD never seems to tire of writing about Holland, nor, while he writes such pleasant books as he does, are his readers likely to tire of hearing about it. His present work is very similar in character to his two former ones—*The Dead Cities of the Zuyder Zee*, and *Picturesque Holland*; but M. Havard is such an intelligent travelling companion that few will object to making another tour with him, although it takes them over much the same ground as before.

Holland is a country that needs a peculiar mood of mind for its proper appreciation. The traveller must not be too grave, nor too gay of heart; he may smile, but he may not laugh, for uproarious spirits seem out of accord with the sober decorous life of these quaint old Dutch towns, full of memories of the past. If he seek merely amusement, therefore, or distraction from his own thoughts, let him not go to Holland, and, above all, if he should go let him not be in a hurry, for hurry is a word unknown to Dutch folk, and his temper will be sorely tried by their failure to understand its meaning. On the other hand, if he be content to "take his pleasure sadly" without turmoil or impatience, he will find a wonderful charm in the meditative repose, the old-world aspect, and the melancholy monotony of this land of mist and water.

M. Havard was enabled to enjoy these soothing influences to the full, for he and his companions travelled, as they had formerly done when exploring the sandbanks of the Zuyder Zee, in a comfortable *tjalk* or large flat-bottomed sailing boat drawing only three feet of water and provided with a *zwaard* on each side instead of a keel. Sailing in fine weather is always a lazy dreamy mode of travelling, and along these Dutch rivers it conduces to a peculiarly sleepy and placid condition which is just the right one for enjoying the scenery on their banks, the interminable dykes with their long straight rows of trees, the rich meadow lands, the far extending flat surface all around, with islands scarcely rising above the level of the water, the rich crops, the fat grazing cattle, and the ancient villages and towns with their quaintly dressed inhabitants. One of these villages past which he sailed is compared aptly enough by M. Havard to "a big box of Nuremberg toys just unpacked."

"Imagine," he writes, "a double row of dwellings, all squat, all pretty, all spotlessly clean, all painted in vivid colours, all built exactly in the same way, with the same materials, placed in two long lines symmetrically intersected by straw-coloured woodwork. Before these two lines of houses, plant two rows of little old trees, with thick trunks and sparse foliage, all clipped, shaped, and pointed; all the same size and forming a kind of screen, no thicker or higher at one end than at the other, nor in the middle than at the two extremities. Then, in the street, dusted, cleaned, scraped unremittently, where the houses are washed and waxed until you could not find a spot upon them, nor so much as a straw lying about, where the trees have a combed and brushed look and not a leaf is out of its place; picture a population of honest folk, all dressed after the same fashion, the son like the father and the

father like the grandfather, and the little girl like the grown-up girl, the mamma like the old grandmother, and you have Wormeldingen as nearly as I can give you an idea of the place."

A good deal relating to the history of these toy-like Dutch towns, many of which formerly played an important part in the War of Independence, and sustained sieges and fought with an heroic determination that astonished all Europe, is told by M. Havard in the course of his narrative. Zierikzee, for instance, now a melancholy deserted old town, was formerly a great commercial port sending forth merchant vessels for trade to all parts of the world, and in later troublous times furnishing the bravest recruits to that mysterious patriotic army known as the "Beggars of the Sea," against which the proud strength of Spain was so often expended in vain. None who have read Mr. Motley's vivid account of the Rise of the Dutch Republic can fail to be excited when they think of that heroic struggle which ended in the liberation of Holland from a foreign yoke; and it is interesting to make acquaintance in M. Havard's pages with some of the places that endured the agonies of that terrible period—quiet, prosaic little towns for the most part, with memories perhaps of past glory, but in which all traces of strife and bloodshed have long ago been washed out by constant scrubbing.

The beauty of Dutch landscape is not, perhaps, of a kind to evoke enthusiastic admiration. It does not call forth exclamations of "Oh, how lovely!" "How grand!" "How sublime!" &c. It has not often been sung by poets except in satirical strains, nor does it usually enchain tourists, who are mostly desirous of rushing past it to the more romantic scenery of the Rhine. Nevertheless, the great Dutch landscape painters found sufficient beauty and poetry in it for their needs; and if only our eyes and hearts are open to it we also may find a subtle charm in its flat monotony that more obtrusive landscape features do not possess. M. Havard is so entirely devoted to Holland that it must be owned he is apt to exaggerate this charm a little; but he does well to combat the common notion that in Holland the skies are usually dull gray and the atmosphere foggy and smoky. In speaking of the approach to the picturesque old town of Veer, he says:—

"It would be impossible to give an idea of the lightness, grace, and elegance of the harmonious outlines of that fair city as it stands out against the silvery sky. It would be impossible to convey the effect of the reds and greens, the grays and blues, which cast their brilliant reflections into this vast sparkling lake. . . . I cannot declare too emphatically that never, either in the North or the South, have my eyes been surprised and rejoiced by equal intensity of colouring, at once bright and delicate, by a blending of tones so fine, harmonious, exquisite, and yet incomparably bold."

Of course all this colouring depends very much on the weather, as it does everywhere; but under favourable conditions Holland may certainly vie with most countries in effects of light and colour. The approach by river to Dort, for instance, produces just the same vivid impressions of colour and glowing light

as M. Havard records of Veer. The present writer well remembers arriving there one brilliant summer's morning after a foggy night spent in tossing about off the coast, and finding herself suddenly transported as it were into one of Cuypp's paintings. There was the city with its tall spires and surrounding windmills, there were the barges with their brown, red, and yellow sails; and, above all, everything was bathed in the same warm golden light. M. Havard has not much to say about the Dutch masters in this volume, having occupied himself greatly with them in preceding works, and being at present engaged in publishing the result of his researches in a big work entitled *L'Art et les Artistes hollandais*; but no one can enter with him into the heart of Holland without being reminded at every turn of one or another of those supremely skillful painters who, in the seventeenth century, unallured by Italian influences, drew their inspiration solely from the national characteristics of their country. I have not read the French original of this last work of M. Havard's, and cannot pretend to say much about the worth of the translation; but it reads smoothly and well, and would seem to be a fair rendering of M. Havard's easy style.

MARY M. HEATON.

EARLY IRISH HISTORY.

History of Ireland: Cuculain and his Contemporaries. By Standish O'Grady. Vol. II. (Sampson Low and Co.)

Who are the Irish? By James Bonwick, F.R.G.S., &c. (D. Bogue.)

MR. O'GRADY'S second volume seems to us more interesting than its predecessor. It is mainly occupied with the deeds of the great Ultonian heroes, brought down to the death of Cu-Chulaind, and related in what is meant to be the bardic style. Of the ability of this picture, of the attractiveness of many portions of it, there can be no question; and if we, nevertheless, are led to the judgment that in the main, and so far as he has gone, the author has failed, we must attribute his failure to his inability to refer to his authorities in the original, to a too hasty and superficial use of authorities consulted at second hand, to an over-fondness for rhetorical or romantic effect, and a neglect of those dry and laborious processes of historical enquiry which he ridicules in his Introduction (ii. 3), but without which the foundations of a national historical work cannot be laid.

"There is not a conspicuous sepulchral monument in Ireland the traditional history of which is not recorded in our ancient literature, and of the heroes in whose honour they were raised. In the rest of Europe there is not a single barrow, dolmen, or cist of which the ancient traditional history is recorded; in Ireland there is hardly one of which it is not."

Now it is quite true that we have a most detailed bardic nomenclature for the ancient burial mounds, raths, &c., along the Boyne and on Tara Hill, but that nomenclature is not historical but mythological. We have the tomb of the Dagda and his three sons, the mounds called the Two Breasts of the Mórrigan, the Stall of the Liath Macha, Cu-Chulaind's half-divine steed, the grave-

mound where fell the monster called the Mata—"seven score legs it had, and four heads"—the Mound of the Cow. The Dagda and the Mórrigan, to go no farther, were divinities.

Few things are more suggestive in these pages than Mr. O'Grady's frequent allusions to the apathy and the ignorance of the Irish public he is addressing.

"Educated Irishmen are ignorant of, and indifferent to, their history. . . . As mere history, . . . a work dealing with the early Irish kings and heroes would certainly not secure an audience. Those who demand such a treatment forget that there is not in the country an interest on the subject to which to appeal. . . . (Such a work) would never make its way through that frozen zone which, on this subject, surrounds the Irish mind."

. . . . At present, indeed, the apathy on this subject is, I believe, without parallel in the world" (11, 17, 18, 31, 33).

We will add to these complaints but two observations of our own. First, they agree only too well with others from the same quarter. "The (in this unfortunate land) fashionable plan of despising their own country and its productions," wrote another Mr. O'Grady, whose long inactivity Irish literature has reason to regret. The editor of some posthumous works of O'Curry in the *Atlantis* remarks that by those whose influence ought to be directed to its cultivation, "Literature or science of any kind is not much appreciated in Ireland;" which, indeed, a speaker at the Catholic University not long ago concisely described as "a nation without publishers." A writer in the *Builder* of May 18, 1878, is somewhat more emphatic: "There is a boulder of unmelting ice," he concludes, "on the city's heart." The burden of his song is municipal indolence and neglect. We fear these gentlemen do not make sufficient allowance for the many other weighty matters which engage the Dublin mind—politics, Shaksperian criticism, and—fashion. It cannot be denied that the Irish author has small encouragement to address such an audience: neither need he. For if his work, instead of the easy writing which Sheridan called such hard reading, is sound, deep, and well-considered, if he uses well the enormous advantages the Irish scholar commands on Irish soil, he will find readers in Germany, France, England, and America. Then, probably, the interest of the Dublin public will also be awakened in the ordinary course. For that capital, which once had something like independent culture, and could take up the *Messiah* with enthusiasm after it had fallen flat here, would seem to have long lost the power of walking on its own legs, and is content to be in everything a bad copy of London, from the names of its streets and its fashions in dress to fashions in literature.

The practical neglect of their antiquities by the Irish throws those studies into the hands of strangers. When the strange student is a Zeuss or a Windisch, a Wolf or an Arnold, Celtic literature is all the gainer. More frequently, however, a subject which deserves a special knowledge and a special sympathy comes to be treated by men destitute of both. In his second sentence Mr. Bonwick tells us that "The western 'Isle of

Beauty' has given rise to lots of discussions;" and many other flowers of style might be culled from his small volume. "The Bards bothered St. Patrick, and the Danes were rough to them" (91). Crannóg, a lake dwelling; "*cran*, from *crieve*, a living branch. *Og* is a common terminus" (15). The author does not spell Irish names—even comparatively well-known ones—particularly well; but the reader gets variety, and a simple principle is consistently applied throughout—that any one form, namely, is as good as another. Thus, whoso likes not the *Lowr Gavala*, on p. 30, will find the same Book of Captures called *Leabhar Gamhla* elsewhere. Neither form is right. That Hiberno-Phoenician deity, the good Bal-Samhen, or Baal, mews his immortal youth on p. 38; and "Parrahbong Mac Shagjean" makes, on p. 11, his first appearance in literature—unless peradventure his name be found in the annals of the Society Isles. The Mac Parlans and Mac Farlanes would little recognise the name of their ancestor Partholán. We have the Book of Kells rechristened as the "Book of Kelly"; the "Great Cattle Spell" (for *Spoil*); the "Leabhar Leccan, or Leabhar na y-Ceart"; the "Pursuit of the Diar-maid," which the writer found "entertaining," but in which he would seem to confound the Irish Adonis with the Boar that killed him. In Mr. O'Grady's *History* Irish heroes move about in a sort of nebulous masquerade. In Mr. Bonwick's book, and in others of its class, we have Irish history in a pantomime. From both works, nevertheless, much that is good may be extracted. Mr. Bonwick, for example, successfully shows the old mixture of races in Ireland; and interesting details occur, as the Norse *Themar* (61), for *Tenair*, or Tara. We know not, again, whence comes Mr. O'Grady's *Ioroway* (58), or whether the analogy has been already pointed out; but the Old-Irish *Iruaith*, *Hiruait*, some northern country, certainly looks like the name *Norway*, *Norroway*, the aspirated *t* not being heard, and the *n* coming from the Celtic article. In taking leave of these books, we may express the hope that, after study and patient labour, Mr. O'Grady will yet produce something worthy of his evident abilities. As regards Mr. Bonwick, he would find a proper subject for anthropological enquiry in the origin of the remarkable Irish sepulchral mounds along the Boyne. How ancient they are is best shown by the fact that not only has the true history of their builders perished, but a new mythical history was long ago invented. When next this writer appears in print, however, may he be more patient in his method, more exact in his references, less flippant in his style.

DAVID FITZGERALD.

NEW NOVELS.

A Sylvan Queen. By the Author of "Rachel's Secret." In 3 vols. (Hurst & Blackett.)

Mrs. Lancaster's Rival. By the Author of "A French Heiress in her own Château." In 3 vols. (Sampson Low & Co.)

Tender and True. By William Arthur Law, late 21st R. S. Fusiliers. (Remington & Co.)

Brother and Sister. By Lucy Scott. In 2 vols. (Macmillan & Co.)

IN these days of hurry it is refreshing to come upon a plot that has been elaborated and worked out so carefully in all its details as *A Sylvan Queen*. Scenery, circumstances, characters, and development are all handled with equal care, and the result is a story that is harmonious as well as thoroughly interesting. There has been some appreciative study of our greatest novelist, for not only does the village heroine, Madge, remind us of Hetty in *Adam Bede*, but the characters of the landlady, the pedlar, and the maid at the great house are portraits of rural life which show appreciation of George Eliot; however, to say this only enhances the merit of the book. The natural scenery in which the young artist, Hugh Beverley, revelled is described with true artistic feeling; and the story of his love for Margery Elphinstone is exquisitely touched. The parallel plot of the love which the young squire Pelham has for the gamekeeper's daughter, with its selfishness and attendant tragedy, is not new, but contains one or two episodes which will make the book remembered. One of these is the scene in which Madge is dressed up in the clothes of the late lady of the manor and imagines how it feels to be raised to the position of a lady; and another is the scene in which she comes back an outcast to her father's home, and finds that the fierce, taciturn man has kept the door on the latch and a light burning that she may be welcomed whenever she comes. The chapter in which that return is described reaches a high degree of power. It is a pity that the simplicity of the idyllic form of the story is ever spoilt by the introduction of hard words, as where the Canon is said to be fond of a "peripatetic post-prandial cigar;" but this does not occur often, and where the pathos of simplicity is really required it is seldom absent. *A Sylvan Queen* is a novel which ought to make its mark.

Mrs. Lancaster's Rival is the pleasantly told story of a bright young girl imprisoned among designing guardians who have schemes on her money. Why she should have been made lame when her lameness has no effect on the story is hard to understand. The portraiture of the young hero, Dick Northcote, whom Mabel Ashley meets in the train as she is going into captivity, gives us the impression that she was not hard to be pleased; and, indeed, the general character of all the men in the book, with the exception of the eccentric Anthony Strange, is commonplace; but then it must be confessed that there are a great many commonplace men, and if their stories are to be excluded from fiction there will not be novels enough to supply the demand. So we must put up with such people as Dick Northcote, Randal Hawke, and Captain Carden for the sake of the qualities they bring out in the heroines—the gentleness and quiet patience of Mabel and the passionate devotion of Flora Lancaster. For in spite of the prejudice excited against her by her antecedents, Flora, the fascinating widow, who has at different times "entangled" two of Mabel's three suitors, is a fine study of character. The

way in which a true affection for a worthless man develops the flirting fortune-hunter of the early part of the story into the sorrowful, dignified woman of the end is well told, and gives the book a strong stamp of originality. It is a pity that it could not have been compressed into two volumes, for the story of "Miss Monkton's Marriage," though it is cleverly written, cumbers the last volume.

Tender and True is the sort of novelette which can be delightfully discussed between the pauses of a waltz. It is a story of barrack-life in a provincial town, and its surroundings of country society, picnics, &c. There is a terrible mystery, and there is an ugly man who comes between the hero and heroine. Then the scene changes to Rangoon; and the hero himself, in his terse, racy language, sums up at the end of the book the principal scenes that follow:—"The hero saves the life of the heroine's father. Tableau—Embracing each other over body of dead tiger. Second act—Hero and heroine clear up a dreadful mystery. Tableau—Falling into each other's arms. Third act—Hero asks heroine's father for her hand," &c., &c. The story is naïve and easy-going. It wiles away an hour most pleasantly, and the people we meet in it are thoroughly friendly and pleasant; but why the heroine was so stupid as not to tell the hero what the ugly man threatened to do, or why the hero was so stupid when he was in church as to think he saw the heroine being married to someone else, we are unable to understand.

Brother and Sister is a crude book, with a good many reflections in it, and the bad health of the two heroes, Walter and Rudolf, is a great drawback both to their enjoyment and to that of the reader. Yet there is a freshness in the story; the devotion of the sister to the opium-tempted brother, and the touching story of her lover, von Stein, are interesting, and we cannot help having cared sufficiently for both brother and sister to be glad when they regain their ancestral rights and are made happy.

F. M. OWEN.

CURRENT LITERATURE.

On Duty: a Ride through Hostile Africa. By Parker Gilmore. (Chapman and Hall.) Mr. Gilmore was sent out during the late Zulu war to enlist drivers and leaders among the Bechuanas. He travelled to their country; but, before he had engaged any, the war came to an end, and he returned. The narrative of his journey and adventures is one of the most diffuse we ever read; every incident is chronicled, and the author's mental ejaculations and reflections fill up a good part of the book, which is spun out in every possible way. For instance, his horses, one stormy night, broke loose and started off. This gives occasion for a chapter headed "Hyænas," on the assumption that these animals were the cause of the fright, and this is all we learn about them; but in the following chapter, headed "Lions," the blame of terrifying the horses is transferred from the hyænas to the lions, which are equally invisible, though an examination of their spoor takes up more than a page. Mr. Gilmore is a smart writer. He can tell nothing simply, and he seems to think it witty to use words in their wrong sense. Instead of offering a hand, he "subtends" it; a bottle is a "glass tenement;" a monkey's name is his *cognomen*, &c. We are

far from saying that there is nothing worth reading in Mr. Gilmore's travels, but we wish it had been offered to us in a more palatable form.

MESSRS. SAMPSON LOW AND CO. send us part i. of *Sunrise*, by William Black. Those critics and readers who have of late years vituperated Mr. Black for not breaking new ground will be hard to please if they do not acknowledge that he has obeyed their behests. At present *Sunrise* (though, oddly enough, it begins with two men in a carriage and a dinner at which one of them is smitten, just as *MacLeod of Dare* began with two men in a hansom and a lunch at which one was smitten likewise) certainly breaks ground new enough. Mr. Black has taken up the possibly promising subject of cosmopolitan conspiracy, or revolution, or regeneration, or whatever it may be called. We are introduced to a deformed but enthusiastic peer, a roving Englishman of the *pocoourante* school, and two conspirators, one of whom is a young lady whose feelings and utterances are pitched in a very high key indeed. The unfortunate *pocoourante* having made a reference to General Görgy, the young person (who is a noble Magyar by birth) replies, "Perhaps you are not aware that there are some names you should not mention in the presence of a Hungarian woman." Mr. Black seems to intend us to take this piece of tall talk quite reverently and admiringly, and altogether there are signs that he is going to be very serious this time. As we have always frankly avowed our own preference for the things he can do best (that is to say, light comedy and description), we are not immoderately delighted by the apparent tendency of *Sunrise*; but after all one-fifteenth part of a book is perhaps hardly enough to judge by.

Ethnology; or, the History and Genealogy of the Human Race. By Thomas Painter, Jun. (Baillière, Tindall and Cox.) If it is true that one-half the world does not know how the other half lives, it is still more true that one-half the world does not know how the other half thinks. It is incredible that so naïvely ignorant a book as the one just named could have been written and published in the year of grace 1880. The many sins of ethnology are more than atoned for by its name being so taken in vain.

The Return of Ulysses. By C. H. Hoole. (Walbrook.) Mr. Hoole's attempt at a classical tragedy is by no means unsuccessful. Perhaps his style somewhat lacks distinction; but it is smooth and flowing, the choruses are gracefully written, and, though there is no attempt at any such reproduction of the characteristics of the model as Mr. Swinburne has given us in *Erechtheus*, the sentiment and colour are sufficiently Greek. The play or poem appears in very modest guise, but is deserving of much more attention than many statelier volumes of verse.

The Girdle Legend of Prato. By R. C. Jenkins. (C. Kegan Paul and Co.) This is a kind of dramatic chronicle of the legend of the Madonna's Girdle said to have been brought by the Crusader Dogomari from Palestine to Italy. It is not ungracefully done, but presents nothing very remarkable.

Lays from the Land of the Gael. By Anna Louisa Hildebrand. (Belfast: McCay and Co.) We must leave the North of Ireland and the North-West of Scotland to fight out between them the question whether the former can properly be called "the land of the Gael." Mrs. Hildebrand displays in fair measure the qualities with which Irish minor poets have made us familiar. At her best, she is tuneful and easy, nor always deficient in thought; at her worst, not much can be said for her, and

what that worst is the following stanza will show:—

"Oh! shame to make a household drudge of that rich gifted soul,
And all her aspirations high to deaden and control;
To hug the Moloch of his heart, to kneel a prostrate slave
To the fearful thing that even then was digging deep her grave."

Molochs, we think, do not usually dig graves; and if the fearful thing and the Moloch are distinct there seems to be a superfluity of characters.

Whinbloom. By Robina F. Hardy. (Edinburgh: Nimmo.) A volume of pretty verse chiefly of the domestic character, with illustrations which would have been better if they had been better engraved. Miss Hardy's weak point seems to be her epithets, which are too obviously applied in the strict derivative sense of the word.

Blamid. By Robert D. Joyce. (Boston: Roberts.) Mr. Robert D. Joyce has succeeded in copying Mr. Morris's manner with a good deal of success. He has not, indeed, acquired the incomparable and incommunicable narrative grace of our English tale-teller, but the following stanzas might conceivably have found a place in a rough draft of the *Earthly Paradise*:—

"And as she sang they moved; and back again
O'er the fresh blossoms passed; yet to his ear,
As they moved farther on, the handmaid's strain
Floated along the meadow, and more clear,
More piercing still with passions, bliss and pain,
It grew and grew, until a thrill of fear
Shot through him at the marvel, and he woke
Nigh the dark shadow of the ancient oak."

"His horse was grazing near, his hounds at rest,
Yet scarce a spear's length from him on the ground
Sat a bright man in minstrel's colours drest
Playing upon a harp, whose lovely sound
Filled all the place—upon his stalwart breast
A black beard flowed, and ivy leaves enwound
His broad brows, while beneath two dark eyes
shone,
And a fair face unbrowned by wind and sun."

Blamid is a poem of considerable length, and, as this extract will show, the versification is equable and fairly sweet, while the language is, as a rule, not ill chosen. Much more, however, cannot be said for it.

Kennedy at the Cape: a Professional Tour through Cape Colony, the Orange Free State, the Diamond Fields, and Natal. (Edinburgh.) "Kennedy" consists of a family of Scotch musicians—father, son, and two daughters—who made a professional tour of six months in South Africa in the course of the present year. Mr. David Kennedy, jun., kept his eyes and ears open, and in 150 small pages, free from padding or any attempt at book-making, tells us pleasantly and unaffectedly what he saw and heard. The party, after visiting Cape Town, proceeded to Port Elizabeth and travelled up the country to Bloemfontein and Kimberley, and concluded with Natal. In this tour they gave eighty-two concerts, and everywhere met with a hearty welcome. The author speaks of the musical capacity of the Kafirs, of their full and melodious voices, and he noted that the singing "in all Kafir kirks was better than the psalmody at home." He found the Zulus of Natal a continual source of interest, and was especially struck with their cheerfulness and grace.

"If you look at them, their faces are at once wreathed in smiles. It may be said that the Kafir supplies South Africa with laughter. If you hear merriment anywhere, be sure it proceeds from the native, not from Boer or Africander. There is more sparkle in a Zulu's left eye than in a Dutchman's two eyes put together. Never was there a more

appropriate word than that of *boys* as applied to the Kafirs." "Their clothing is never ample, but what they do wear is worn with grace. Their well-shapen bodies set off the most ragged coats and trousers. Tatters on a Kafir never suggest dirt, squalor, or destitution, as on a home beggar." "A good Kafir is a real blessing. A friend informed me he had had one for actually six years. He did all the cooking, and the waiting at table. 'I admire him, I love him,' said my friend."

Mr. Kennedy remarks that the relations between the white and black populations of Natal are much more satisfactory than in Cape Colony, and indeed it is well that is so when we reflect that for each white inhabitant of Natal there are seventeen blacks! Doubtless many of our readers have been ere now nauseated with the multitude of books on South Africa, but the following quotation respecting the late war must interest all:—

"Were the British ratepayer to know clearly the gross waste of public funds through insane mismanagement and an unthrift totally unknown in ordinary commercial transactions, he would never pay a penny to prosecute another war."

Portraits du dix-huitième Siècle, par Jules Soury (Paris: Charpentier), is one of those volumes of biographic criticism which since Sainte-Beuve's time France has produced by the thousand, and which are generally readable enough. What business an article on Schopenhauer has among portraits of the eighteenth century we, indeed, cannot exactly determine. But the remaining articles are appropriate and interesting. The most important of them are four on Fréron, the Chevalier Daydie (the lover of Mlle. Aïsse), Restif de la Bretonne, and M^{lle}. du Barry. M. Soury gives us a long and (with his pardon) rather *bête* Preface about ethology, the late J. S. Mill, and Mr. Herbert Spencer. But when he is once launched there is nothing specially philosophic in his treatment. As is the case with many other French men of letters, his acquaintance with foreign literature seems to be limited. It is curious that anyone, no matter what his nationality may be, should write on the eighteenth century without being acquainted with the works of Pope. But M. Soury is evidently not aware that a character of Voltaire by Fréron which he ecstasically praises is merely, and indeed undisguisedly, *calqué* upon the famous character of Atticus. Still, this essay on the "wasp" is interesting because it is sympathetic. Had M. Soury been better up in our own literature he would have been able to draw what, to the best of our knowledge, has never yet been drawn—a most interesting parallel between Fréron and Dennis, the two great representatives of crossgrained and Philistine, but still intelligent criticism. The study of Restif is long and, as most studies of that singular person must be, interesting enough. Unfortunately, however, M. Soury has very little power of literary appreciation, and he is distinctly unjust to the descendant of the Emperor Pertinax in this respect. There is no doubt that the late *furor* for Restif's works has been due merely to bibliomania and to passing fashion. But no one can open even the most trivial of *Les Contemporaines*, much less *Monsieur Nicolas* and the *Paisan Perversi*, without seeing that the author had a singular literary power, as inorganic as it well could be, but in kind very rare and in degree unique, with the exception perhaps of the kindred faculty of Defoe. In dealing with the du Barry literary questions do not come in, and M. Soury is therefore quite satisfactory. His heart is soft (as the hearts of most Frenchmen not rabidly Republican now are) for this luckless, guileless, and also gall-less daughter of Aphrodite Pandemos, who never did an unkind thing to anybody, who was generally fleeced and victimised by all who came into contact with her, and whose

execution, dictated as it certainly was by mere greed, is one of the foulest, though one of the least generally reprobated, deeds of the Revolution. The book is not remarkable from a literary point of view, but will, like most French books of the kind, while away an hour or two very pleasantly.

In the *Journal of the Royal Historical and Archaeological Association of Ireland* for October 1878 there is an illustration of a fine specimen of chain-mail found in the Phoenix Park, Dublin, consisting of a portion of a hauberk, one sleeve, reaching to the elbow, being entire. The mail is composed of steel rings, not quite half-an-inch in diameter, riveted together, like the armour described by Anna Comnena in her memoirs as being used in the North of Europe. Additional interest is conferred on this relic by the fact of a silver-plated bronze badge being found with it bearing the hand of O'Neil supported by two lions. Mr. Wakeman also contributes an account of some lines of stones at Cavanurragh, county Fermanagh, which he suggests may, as in a similar case on the shores of Lough Mask, commemorate the site of a battle.

In the following number, for January 1879, a description and measurements are given of the Round Tower at Kineigh, in the barony of West Carbery, Co. Cork. A remarkable feature about this tower is that it stands on a hexagonal base, eighteen feet in height, and history or legend mentions it as being built soon after the battle of Clontarf in 1013. The churchyard is the scene of a curious custom. Fresh turf is always brought from a distance to cover a grave, and the pole on which the turf is carried is left lying on the mound, so that the cemetery is full of such remains. Mr. Hogan attempts to vindicate the pre-Patrician mission of St. Ciaran of Saighir, which was attacked by Mr. Shearman in one of the chapters of his *Loca Patriciana* on the ground that his life must have been written before the destruction of Saighir by the Danes in 842. The drawings of eight tokens coined at Youghal during the siege in 1646 will be of interest to numismatists. They are all square or lozenge-shaped, and the execution is of the rudest character.

NOTES AND NEWS.

THE Hibbert Lectures for 1880, on *The Influence of the Institutions, Thought, and Culture of Rome on Christianity and the Development of the Catholic Church*, by M. Ernest Renan, are being translated by the Rev. Charles Beard, of Liverpool, and the volume will be published very shortly. Through unforeseen circumstances the publication of the Hibbert Lectures for 1879 has only just taken place. The subject was *The Origin and Growth of Religion as illustrated by the Religion of Ancient Egypt*, by P. Le Page Renouf.

WE are informed that the English version of the narrative, which Prof. Nordenskiöld has in hand, of *The Voyage of the Vega* will be published by Messrs. Macmillan and Co. at as early a date as circumstances will permit.

A NEW work by Mr. Charles Marvin, entitled *Colonel Grodekoff's Ride from Samarcand to Herat, through Balkh and the Uzbek States of Afghan Turkestan*, will shortly be issued by Messrs. William H. Allen and Co. Col. Grodekoff (who is an officer of Gen. Kaufmann's staff) in 1878 rode from Samarcand, through Bokhara, to Balkh, and thence proceeded to Maimene, Herat, and the Caspian, accompanied only by an interpreter and two orderlies. The work will contain a map of his route supplied by the traveller to Mr. Marvin.

WE are informed that Prof. Boyd Dawkins has accepted an invitation to give a course of

lectures at the Lowell Institute, Boston, Mass., in the autumn, and that arrangements will be made for carrying on his lectures in Owens College during his absence in the United States.

MR. GEORGE GILBERT SCOTT'S *Essay on the History of English Church Architecture, prior to the Separation of England from the Roman Obedience*, is in the press, and will be published shortly at the office of the *Building World*. It will be copiously illustrated.

A BIOGRAPHICAL dictionary, to be entitled *The Century of Authors, 1780-1880*, is being compiled by Mr. William Cushing, of Harvard. While the work is intended to be exhaustive so far as the United States is concerned, it is not so in the case of Great Britain and the rest of the world.

In the *Nederlandsche Spectator* of March 27 and April 3 M. Fruin reviews Mr. Geddes' recent work on John de Witt. He gives the author full credit for his industry and love of truth, but thinks he is not sufficiently at home in the constitution of the Netherlands to justify some of his statements. In opposition, for instance, to Mr. Geddes' assertion that de Witt wished to set up each town in the Republic as a sovereign, M. Fruin produces de Witt's own words to show that he considered the Provincial States to be sovereign, and that he interfered with effect to hinder Amsterdam from shaking off the authority of the States of Holland. Other criticisms of equal importance on matters of detail will no doubt attract the attention of Mr. Geddes.

THOSE interested in the Greek question will be glad to hear that the excellent lectures on Modern Greece, recently delivered in Glasgow by Prof. Jebb, will be published almost immediately by Messrs. Macmillan and Co. in a volume which will contain also a reprint with additions of an article on the Progress of Greece contributed last spring to *Macmillan's Magazine*, and a short Note on Lord Byron's share in the promotion of Greek independence. As the Greek question is likely to be among the first brought before the new Parliament the appearance of Prof. Jebb's volume is most timely.

Sylvan Spring is the title of Mr. Francis George Heath's new book, which will be published almost immediately by Messrs. Sampson Low and Co. It will be uniform in style with Mr. Heath's larger works on trees and ferns. Mr. F. Edward Hulme has contributed to the work a series of drawings which will be reproduced in twelve coloured plates. It will also contain numerous wood engravings, all the illustrations being representative of spring.

A NEW work by Prof. M. Kovalevsky, of Moscow, will shortly appear, entitled *The Social Aspect of England at the End of the Middle Ages*. In this work there will be reviewed:—

(1) The Land System—the distribution of immoveable property, the system of private and communal agriculture, the causes and course of the disappearance of serf-tillage, the causes and course of the development of the farming class and of the process of enclosures; (2) The Distribution of Moveable Property among the Various Classes—the clergy, the secular aristocracy, the rural and town populations; (3) The Organisation of Society and of Ranks—nobility, knighthood, freeholders, burgesses, and peasantry. In conclusion there will be presented an outline of the views current in mediaeval England with regard to the social relations of the different classes to each other, and the part which each was called upon to play in the State.

MR. LEOPOLD KATSCHER has edited and annotated for Wartig's Verlag, Leipzig, three of the "English Men of Letters" series edited

by Mr. John Morley, viz., Mr. Black's *Goldsmith*, Mr. Minto's *Defoe*, and Mr. Trollope's *Thackeray*.

DR. BOOS, of Basel, has offered the Government of the canton of Baselland to edit and publish the historical documents of the little canton. The Staatsarchivariat has received orders to assist Dr. Boos in his work, and two members of the Government Council have been named as his co-editors. The *Urkundenbuch* will contain about five hundred documents. The canton was separated from the old city and formed into a new State after the bloody conflict between "Stadt" and "Land," town and country, in 1833.

MESSRS. C. F. JEWETT and Co. will publish shortly, in four volumes quarto, *The Memorial History of Boston, including the present County of Suffolk, 1630 to 1880*. The work will be critically edited by Mr. Justin Winsor, Librarian of Harvard University, with the co-operation of the Rev. Edward Everett Hale, Dr. Samuel A. Green, and Dr. Charles Deane. The first volume will be published in the summer of 1880.

MR. LONGFELLOW'S *Evangeline* has been translated into Portuguese by a native of Lisbon who is a great admirer of the poet. The translation is prefaced by a short dissertation on the rise and growth of American literature.

A TRANSLATION of Mr. G. H. Lewes's posthumous volume will be shortly published at Moscow, under the editorship of P. D. Boborykin, with an introductory study on Lewes as a psychologist by the editor.

MISS ANNA DICKINSON has written a new play, *Aurelian*, from which she intends to give readings in the Western States of America.

THE University of Buda-Pesth, which was founded in 1635, proposes to celebrate, on May 13, the hundredth anniversary of its revival by Maria Theresa. The Hungarian Minister of Justice will publish for this occasion a book describing the work of the university during the last century.

WE understand that the sale of Canon Farrar's *Life of St. Paul*, which was published in September last, has been considerably in excess of the sale of *The Life of Christ* by the same author, for the corresponding period, and that a further edition is now at press.

THE Japanese edition of the Book of Common Prayer is stated to be nearly completed. It is being prepared under the supervision of a mixed committee of English and American missionary societies.

DR. HORSTMANN is expected in England to-day to finish his copy of Barber's *Lives of Saints* from the unique MS. in the Cambridge University Library first found by Mr. Bradshaw.

AT the meeting of the Clifton Shakspeare Society held on March 20, reports in reference to *2 Henry VI.* were presented from the following departments:—Historical References, by Mr. O. P. Harris; Demonology and Witchcraft, by Miss Florence O'Brien; Rare Words and Phrases, by Mr. L. M. Griffiths; Metre and Authorship, by Miss Constance O'Brien; and Plants and Animals, by Dr. J. E. Shaw. Dr. Shaw also gave "A Note on the 'Farmyard and Menagerie Man' in *2 Henry VI.*" Mr. P. A. Daniel's *Time-Analysis of the Play* (read with the time-analysis of the other Histories before the New Shakspeare Society on June 13, 1879) was brought before the Society.

MESSRS. W. SWAN SONNENSCHNEIN AND ALLEN write:—

"We beg to inform you that, prior to your review of *Caroline von Linsingen* in your issue of the 27th

ult., we had purchased the right of translation of this book from the German publishers, but had not announced its issue in an English form, as we had not then decided upon a translator for it. Mr. Percy Pinkerton's review in your paper led us to communicate with him, and we have now arranged with him that he should bring it out for us."

THE universally esteemed Wilhelm von Fellenberg, son of the famous educational pioneer and founder of the Agricultural Institute at Hofwyl, near Bern, has just died in his eighty-first year in the neighbourhood of Trier.

THE death is likewise announced of Joseph Bloomfield, last surviving nephew of Robert Bloomfield, aged seventy-six; of Dr. Eselcoo Verwijs, one of the compilers of the *Netherlands Dictionary*; and of Dr. Friedrich Harms, Professor in the University of Berlin, and author of Commentaries on Kant, Fichte, Hegel, and Schopenhauer.

WE have received *After Death*, by Herbert Mortimer Luckock, D.D., second edition (Rivingtons); *Intoxicating Drinks*, by John W. Kirton, LL.D. (Ward, Lock and Co.); *Pugilistica*, part i. (Weldon and Co.); *Die Juden von Barnow*, von K. E. Franzos, dritte Auflage (Leipzig: Dancker und Humblot); *The Catholic Church and Modern Society*, by Cardinal Manning (Cecil Brooks and Co.); *Hurst-Carewe*, by H. E. S. (Ward, Lock and Co.); *Infield's Political Record, Campaigning Papers, and Speeches of Leading Liberals delivered during the Parliamentary Recess, 1879-80* (Infield); *British Dogs*, by Hugh Dalziel, part ix. (Bazaar Office); *Proceedings of the Mansion House Committee for the Relief of Distress in Ireland during the Months of January and February, 1880* (Mansion House, Dublin); *A Liturgy for Church Sunday Schools* (Church of England Sunday School Institute); &c.

SETTING UP THE MAYPOLE.

PHILLIP STUBBES's account of this, in his *Anatome*, 1583, is well known (see my edition, p. 149, New Shakspeare Society, 1879). But I have never seen in print "A Maypoole's speech to a Traueller" by a man on Stubbess (the Puritan) side, though with lighter tongue and hand, in Harleian MS. 1221, leaf 92 back. A few verses may be quoted. The Maypole is contrasting itself with the Pope.

(11)

"Hath holy father much ado
when he is Crowned? so haue I to.
doeth he vppon mens shoulders ride?
that honor doeth to me betide.
And as there is ioy at his coronation,
So there is at my plantation.

(12)

"Men, woomen, children, onet a heape,
doe sing and dance, & friske & leape;
Yea, drummes & drunkardes onet a rout,
before me make a hidious shout,
whose loud Alarum & blowing cries,
doe fright the earth, & pierce y^e skies.

(13)

"Hath holy pope, his holy guard?
So haue I it to watch & ward;
for where its noysed that I am come,
my followers summoned are with drum;
I haue a mighty rancke a new,
the Scumm of all the rascall crew,

(14)

"Off filders, pedlers, fayle scape slaues,
of Tinckers, turnecoates, tospot knaues,
of Theifes & scapethrites many a one,
with bounding besse & Jolly Joane;
of Idle Boyes, & Journey men,
& vagrants that the Country runn.

* Stubbess makes it drawn home by oxen decked with flowers. † On. ‡ MS., "to it."

(15)

"The hobby horse doeth hether prance,
Maid Marrian & the Morris dance;
my Summance fetcheth farr & neare:
all that can swagger, swill, & sweare,
all that can dance, & drab, & drinke,
they runn to me as to a sincke.

(16: leaf 93)

"These me for theire Commaunder take,
and I doe them my blacke gard make."

F. J. FURNIVALL.

MAGAZINES AND REVIEWS.

THE *Contemporary Review* contains an article on "The Genealogies between Adam and the Deluge" by M. Fr. Lenormant, which the Biblical student will find interesting. M. Lenormant is inclined to see in the antediluvian patriarchs representatives of races and tribes, rather than ancient gods, and he believes that the varying names given to them in the parallel lists of Sethites and Cainites were intended by the Hebrew writers to express the moral contrast existing between the two lines. The numbers ten and seven respectively represented by the two lists also distinguish the antediluvian genealogies of Chaldea, Iran, India, China, and Egypt. The number ten is explained by the Chaldean calendar, which divides the year into twelve Zodiacal signs, or solar mansions, and the day into twelve double hours; and as the length of time occupied by the reigns of the antediluvian kings of Chaldea was computed at 120 *sari*, or 432,000 years, the reign of each king corresponded to a day. The Deluge happened under the sign Aquarius, and consequently the creation of the first man must be placed under the sign of the Bull. This seems to indicate that the Chaldean calendar was originally formed at a time when the vernal equinox was still in Taurus. The article is full of other interesting suggestions, such as the connexion of Naamah, the daughter of Lamech, with the Phœnician goddess of the same name, who was one of the forms of Astarte. M. Lenormant agrees with Goldziher in seeing the day and night in the original meaning of Adah and Zillah, the wives of Lamech, though this meaning has long faded out of them in the account of Genesis. He also sees a connexion between Tubal-Cain, the first smith, and the Tubal, or Tibareni, the great metal-workers of Asia Minor.

THE *Revue de Droit International*, which has been hitherto published at the office of the Review in Ghent, will henceforth be issued from the well-known library of Muquardt in Brussels and Leipzig, under the same editors as formerly, Prof. A. Rivier, of the University of Brussels, being the *Rédacteur-en-Chief*. The first number of the twelfth volume has recently been issued, and among other papers it contains articles by T. M. C. Asser, of Amsterdam, and John Westlake, Q.C., of London, on private international law; an article by Prof. M. F. Martens, of the University of St. Petersburg, on the relations of Russia and England in Central Asia, being a reply to Mr. J. Westlake's defence of the mission of Mr. Douglas Forsyth in 1869 to St. Petersburg, which appeared in the preceding volume; and a project of a code of commerce for the kingdom of Italy, by Prof. Sacerdoti. The Review contains also a *compte-rendu* of the session of the Institute of International Law held at Brussels in 1879 under the presidency of M. Rolin Jacquemyns, the Belgian Minister of the Interior, and a bibliography of recent publications on international law.

HISTORICAL PUBLICATIONS IN FRANCE.

IN France a twofold current which, in its origin, may be traced back to the closing years of the Second Empire, but the development of which is certainly subsequent to the Franco-German War, is perceptible in historical studies. To state the fact as briefly as possible, there are the school of second-hand works and the school of original research. The writers of the former, having combined with grace of style a certain originality of view and the art of discovering and pointing out in history allusions to contemporary events, "had their innings," so to speak, very nearly down to the year 1870. But contact with the Germans—a contact effected under very painful circumstances from the political point of view—exercised an undeniable influence over historical studies. As the Germans claimed to be masters in the investigation of the precise facts of history, and took pleasure in jeering at "Latin" ignorance, there was a natural wish to see whether we were really and truly incapable of making head against them on this battlefield. It was thought possible to renew the traditions of the Mabilions, the Ducanges, and the Baluzes. This movement gave rise to the new school. It was perhaps for a brief space subject to the influence of the masters across the Rhine. But it speedily threw off its swaddling-clothes. It gained strength, and was able in its turn to show its capabilities. Now it is in full vigour, and it is French. It is French in the sense that, without falling into the infinite detail and the obscure underground toil of the laborious scholars beyond the Moselle, it yet avoids losing its way in their bombastic systems, and in those unfounded theories which always end somehow in Pangermanism. It is in the highest degree sober and discreet in point of scholarship, and solid and accurate in point of history. In fact, this school now seems in France to be overcoming all resistance, and to be fully able to contend on equal terms with foreign schools.

Nevertheless, its victory, certain as it appears to be in the long run, is not yet decisive. In the department of antiquity and the Middle Ages, the persistent effort of two organised institutions, the *Ecole des Hautes Etudes* and the *Ecole des Chartes*, supported by accredited organs like the *Revue Critique*, the *Bibliothèque de l'Ecole des Chartes*, the *Revue de Philologie*, the *Journal Asiatique*, &c., is indisputably gaining the day. It is no longer permissible to publish anything without consulting the original sources, or even the MSS. Such is now the condition of success.

But as regards general works and studies in modern history the struggle continues. There are still a number of people who think that a good historical book can be written without soiling one's sleeves with the dust of ancient parchments, and that the folios of the Benedictines, if they no longer serve, as in Molière's time, to keep one's collars in, are at best useful to idly adorn the ground floors of comfortable libraries.

This struggle, only the general outline of which can be here indicated, has caused the publication of some of the works recently given to the public by the French press, of which I propose to give a rapid sketch.

M. André Lefèvre, in the Preface to his volume entitled *L'Homme à travers les Ages* (Reinwald), takes the bull by the horns. He does not attempt to conceal that his book was written at a distance from the original authorities. He gives us a synthetic attempt, in view of first-hand works, to reconstitute a general sketch of the "History of Humanity." "What would be the use of their first-hand works," he cries, "if they had to be begun afresh every day?" Relying on the best works published in France within the last

few years, he follows in very varied chapters, connected by an invisible thread, the great events of history. He speaks of prehistoric epochs, of the origin of the Indo-European peoples, of Homer and ancient Greece, of Charlemagne and Genghis Khan, of Boland and Elizabeth of England, of Mazarin and Napoleon, always seeking to bring out the march of progress, the incessant struggle of man to rid himself, despite a thousand failures, of the burden of his original fetters. This book, written by a journalist from one day to another, teems with philosophical thought. With this high merit is combined another of less exalted rank, but by no means to be despised—namely, that it enables us to follow step by step the progress of historical studies in France during the last ten years.

The same spirit, but unequal talent, characterises M. Paquier's three volumes on *L'Unité politique et territoriale de la France* (Hachette). In the case of M. A. Lefèvre we were dealing with the journalist, the successive chapters of his book having appeared as a *feuilleton* to the *République Française*. M. Paquier is a lecturer. The study just published was composed with a view to a course of lectures to be delivered at the Versailles Hôtel de Ville. It constitutes a rapid and complete statement of the political and social organisation of our country. What the public had a right to expect from such a work, when it diverged from the minute study of facts, was a number of well-reasoned or profound, or at least original, ideas—in a word, a theory of our national history corresponding, at all events, to the present state of the historical and philosophical sciences. While recognising that M. Paquier's book possesses more than one excellence in point of detail, particularly a certain warmth of style, and even, in some chapters, an eloquence which might well arouse the enthusiasm of an audience, we strongly doubt whether there will be found in the printed work anything to extend, in any direction whatever, the domain of human knowledge and ideas.

M. Gobineau, a man of the world, a man of letters, and a wit, gives us in his turn a work which has affinities with both schools, but which neither probably will be very eager to claim. *L'Histoire d'Ottar Jarl, Pirate Norvégien, Conquérant du Pays de Bray en Normandie, et de sa Descendance* (Didier), may possibly be an historical work, but it is likewise a literary freak. I need not remind you of the theory of M. Zola, the too famous author of *L'Assommoir* and *Nana*. According to his view, in any family the good and bad qualities of its founders are perpetuated and strengthened, modified only by the new habits of the descendants and the new surroundings in which they live. All his novels hang, even in his own despite, on this theory, which would fain palm itself off as scientific and Darwinian, and all his heroes form part of the illustrious family of the Rougon-Macquarts, whose "natural and social history" he sets forth. Well, this same all-importance of heredity is precisely what has guided M. Gobineau's pen, gentleman as he is, and astonished (we cannot help thinking) to find himself in such questionable company. He, too, holds that good and bad qualities in the forefathers leave an indelible trace in the souls of their posterity. Accordingly, he goes back to the remotest ancestor of his own family, and gathers from the history of all the past Gobineaus a summary view of the state of the Gobineaus of to-day. He does not travel over this long road without coming across many novel and amusing facts. Ottar Jarl, the Norwegian robber—part English, part Norman—a man of bold and adventurous spirit, a trafficker and a soldier, a pillager and a sceptic—such is the prototype of the Gobineaus. Next we pass in review the Gobineaus of Normandy, under

the name of Gournay; the Gobineaus of England, likewise named Gournay, whose most illustrious representative is the famous veteran of the Hundred Years' War, the officer of du Guesclin and the Black Prince, Mathieu de Gournay. These Gobineaus are connected, one scarcely knows how, with the famous Robert Knolle, who is dragged neck and crop by M. Gobineau into his family because all historians are agreed that it is unknown to what family he belonged. We also come across Mélaç, the devastator of the Palatinate, who, having been known to some cousin of the Gobineaus, is at once pressed into the author's service. Then follow the Gobineaus of Bordeaux, traders, adventurers, and vagabonds, unhappy specimens of a declining race, who are idiots as the daughter of the Rougons is a courtesan. Finally, the noble race rises from the dust in the person of its last descendant, the writer of the book, who, with much wit and tact and a little vanity, has traced this amusing and truthful history of his ancestors. If the unpublished family archives consulted by the author garnish this history with a large number of new and curious facts, his general theory is at fault on several points. I will only indicate one which should have made the pen pause in the fingers of a man of the world. If, by one of those accidents which do happen, one of the Gournay-Gobineau or Gobineau-Gournay matrons had been unfaithful to her marriage vow, why, the whole theory is knocked on the head! Can M. Gobineau (the last of the series) answer for the virtue of all his female ancestors to the hundredth degree and beyond?

Happily the domain of serious studies furnishes us with more than one work of merit to place beside M. Gobineau's somewhat rash undertaking. M. de Calonne has published an excellent book on *La Vie municipale au XV^e Siècle dans le Nord de la France* (Didier). The studies so successfully pursued by Augustin Thierry on the organisation of the communes in France in the Middle Ages were not interrupted by his death. From his work, as from the Trojan horse, issued a host of excellent monographs which give us an insight into the real state of manners in France before the intrusion and establishment of the Monarchy. On the forefront of each and all of these works might be written the single word *Liberty*, which M. de Calonne has taken for his motto. His work, though not perhaps always exhaustive, is always interesting. A hasty perusal of these two hundred pages is enough to show the situation—administrative, agricultural, and financial—of the times which we have been used to look upon as barbarous. The life of our fathers is here the more accurately reflected as not a single line has been written but has behind it the support of the most authentic documents. M. de Calonne has derived the elements of his information from the registers of Amiens, Abbeville, Arras, and Boulogne. His book contains no theory, but it contains facts; facts so new—despite their antiquity—so life-like, so full of interest, that it is hard to tear oneself away from its perusal. The reader can imagine himself, without much effort, and without troubling himself about the mass of descriptive matter, deliberating with the *échevins* in the hall, seated with them at the frequent banquetting tables to partake of the *bûtons au fromage* served at the expense of the town, listening to a *Mystery*, watching over the food supplies, regulating the finances, and conducting to battle those bands of the communes which did their duty so well and gallantly. Certainly few books written at second hand, however well composed they might be, could set before us spectacles so varied and instructive, which, by the comparisons they naturally suggest with regard to the events of our own day, furnish additional food for reflection.

A very small pamphlet by M. Armand Baschet, whose name is known in England, will give us another opportunity for thought on similar subjects. This keen enquirer has found in one of the least-known corners of the Bibliothèque Nationale a treasure which is unique. It consists of a few autograph pages by the Cardinal de Richelieu, in which the future statesman, then scarcely twenty-five years of age, laid down for his own guidance certain "Maxims and Instructions for one's Conduct at Court"—*Mémoire d'Armand du Plessis de Richelieu*, publié, avec information et notes, par A. Baschet (Plon). The title alone is enough to tell us that it is the plan of conduct which Richelieu traced out for himself, *pour arriver*, that is here before our eyes. This programme of an ambitious man under the old régime suggests many reflections. It shows that, even in the time of Henri IV., a man had no other means of success, even though he bore the name of Richelieu, than the King's favour. He had to learn before all the courtier's trade. To bow and smile when the master spoke, to be constantly praising his "royal virtues," to pause in conversation while he drank—such was the surest road to fortune. Richelieu, however, in this Memoir takes no account of that other path, which was yet to lead him a few years later to his goal—the favour of women.

It was not by favour, but by sheer force of merit, that the illustrious Marshal de Fabert attained success. M. Bourelly has written his life—*Histoire du Maréchal de Fabert*, tome i. (Didier). Marshal de Fabert was in the true sense "a soldier of fortune." He began his career under Richelieu, as Richelieu had wished to begin his own under Henri IV. In reality nothing was changed, and because he had not known how to "pay his court," this man of real merit, who was consulted every moment in important crises, long remained in very subordinate posts. After twenty-seven years of truly noble and intelligent service he was still without any very definite position; and, if his rise afterwards was more rapid, this must be attributed to the fact that the Cardinal-Minister attached him to his own person. And Fabert remained almost the only example that the old régime can show of a simple soldier attaining to the highest rank in the army. M. Bourelly's first volume deals with the years 1599 to 1652. It is certainly based on original documents, for the most part inedited. It is a complete work, presenting, in a somewhat ponderous form, a most satisfying view of the military position of France in the earlier half of the seventeenth century. The papers in the French Foreign Office and War Office were consulted by the author, who has come across a mass of new and valuable information, and who has given us a portion of the Thirty Years' War treated *à propos* of one of its heroes by a soldier and historian. From the military point of view, this is a period of the first importance, for it marks the transition between the tactics of the sixteenth century, the chief object of which was the capture or defence of fortified places, and the grand strategy of the school of Turenne, which proceeds by movements of troops and battles in the open field.

We can scarcely be said to change the subject in passing from Turenne to Napoleon. And yet it is not the Emperor in his military aspect that is brought before us in M. de Marsangy's new volume, in which Napoleon still plays so great a part. The chief interest of the book—*Madame Campan à Ecouen* (Champion)—is that it gives us, for the first time, the theory and practical results of Napoleon's views on the education of young girls. The question is at present attracting much attention in France, and this book, which is by no means a hurried composition, but is the fruit of long researches, appears very opportunely. My readers will not be sur-

prised when I say that it proves that with regard to female education Napoleon was entirely of Chrysale's opinion:—

"Qu'une femme en sait toujours assez, Quand la capacité de son esprit se hausse
A connaître un pourpoint d'avec un haut de chausse."

His intention is before all to restrict education to a minimum. "We must limit ourselves," he says, "to what is necessary to prevent crass ignorance and dull superstition, and confine ourselves to facts, without lines of reasoning which are connected, directly or indirectly, with first causes." And the point on which he most strongly insists is the necessity of religious practices. "Allow no modification on this head. Train up women who believe and not women who reason." The plan for the management of Ecouen required the pupils to attend mass twice a week. Napoleon struck out this regulation, and inserted that "they shall attend mass every day." In the first visit that he paid to the institution he made a point of kneeling in the chapel, amid the hymns sung in his honour by the fresh voices of the inmates. In fact, with Napoleon, the great question was how to extinguish as completely as was possible every aspiration of human nature. What he wished to secure was subordination and obedience; and religion served his purposes, for religion is a mode of discipline.

GABRIEL HANOTAUX.

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CATACOMBE ROMANE, LE, descrite da Mariano Armellini. Rome: Spithöver. 5 fr.
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2 M. 50 Pf.

CORRESPONDENCE.

BRUGSCH-BEY'S THEORY OF THE EXODUS.

Bath: April 5, 1880.

The theory first started by MM. Unruh and Schleiden, and since adopted and ably defended by Brugsch-Bey, which makes the Exodus take place across the Sirbonian Lake, and not in any part of the Red Sea, has now been before the public for some time. Brugsch mainly rests his case on what he believes to be the geographical evidence of the Egyptian texts, and the sites he has obtained from them for the localities passed by the Israelites on their march out of Egypt. In common with the majority of those who enquired into the question, I have hitherto been a thorough unbeliever in the theory; my recent visit, however, to Suez and its neighbourhood has entirely brought me over to it.

In the first place, the *yām 'sāph* or "sea of weeds" of the Hebrew narrative cannot have been the Gulf of Suez, or any part of it. The Gulf has been destitute of weeds of any kind throughout the quaternary epoch, much more of marsh reeds and papyri, which *'sāph* properly signifies (in spite of Jon. ii. 6, where its meaning seems to have been extended to denote seaweeds). The word is of Egyptian origin, and the district of the Sirbonian Lake, which lay to the east of Port Said, is sometimes known on the native monuments as "the marshes of Sāt" or "papyrus." I believe I have found the same word in an unpublished bilingual cuneiform tablet, where the Assyrian *cisu* and [*'su*] *patuw* are explained as names of the *Kan Maccani*, "the reed of Magan" (that is, the Sinai Peninsula and the Delta). It is true that the first character of *'supatuw* is, unfortunately, obliterated, but I think I can restore it with considerable confidence. The only passage which causes a difficulty is 1 Kings ix. 26, where Ezion-geber is said to be "beside Eloth, on the shore of the *yām 'sāph*, in the land of Edom." But the difficulty is as great for Brugsch's opponents as for Brugsch himself, since, if the passage is pressed, the Exodus must have taken place, as Dr. Beke believed, in the Gulf of Akaba, not in that of Suez. I fancy there are few Biblical scholars who would be inclined to maintain this. No one who has actually seen the Gulf of Suez can have any hesitation in saying that whatever else it may have been called, it could not have been called "the sea of weeds."

Secondly, the mention of Baal-zephon in Exod. xiv. 2 is an insuperable difficulty to those who would make the Exodus happen in some part of the Gulf of Suez. The last camp of the Israelites before the passage of the sea was "over against Baal-zephon," and Baal-zephon, "Baal of the North," is a Phœnician name, and implies the presence of a Phœnician sanctuary. If the Exodus took place in what we now call the Red Sea, the only locality which could be identified with Baal-zephon is the range of the Ataka mountains. But there is neither vestige nor tradition of a Phœnician sanctuary on these mountains, which are, moreover, to the west and not to the north of the navigator who sails up the Gulf. So far as I can see, however, a Phœnician sanctuary could not have existed at all in the neighbourhood of Suez at the period of the Exodus, since the whole district, along with its trade, was in the hands of the Egyptians. The Phœnician ports were in the Gulf of Akaba, not in that of Suez.

But we have clear evidence as to where Baal-zephon actually was. Baal-zapuna, as was first noticed by Mr. Goodwin, is mentioned in an Egyptian papyrus, and was the divinity of the Semitic tribes who had settled in the north-

east of the Delta. The sanctuary of the god was either on the summit of Mount Kasios (now Râs el-Kasrûn) or in its immediate vicinity; that is to say, on the edge of the Sirbonian Lake. This is curiously confirmed by the Assyrian monuments. Tiglath-Pileser II., describing his campaign in Syria in B.C. 738, speaks of another Baal-zephon, which the geographical indications of the inscription show must be the Syrian Mount Kasios of classical geography (now Jebel el-Akrâ), near Seleucia. Here also was a noted temple of Baal, like that on the Mount Kasios of Egypt.

My third argument in favour of Brugsch's theory is derived from what is said of Elim in Exod. xv. 27, that it was a place where there were twelve wells and seventy palm-trees. Now, if the *yām 'sāph* means the Gulf of Suez, Elim must be either the Wâdi Gharandel, or the Wâdi Usêt, or the Wâdi Tayyibeh. But it is only by a stretch of the imagination that the possibility of there ever having been as many as twelve wells and seventy palm-trees in either of these three places can be even conceived, while the first is too near and the last too far from the Wâdi Hawâra, which, upon the current hypothesis, represents Marah. Upon Brugsch's theory the difficulty disappears at once. Elim becomes 'Ain Mûsa, apparently the Aalim of the Egyptian texts, about eight miles from Suez, where almost any number of abundant springs can be obtained by simply piercing the ground. As for Marah, it is plainly the Bitter Lakes, not the wretched spring of bitter water on the rocky summit of Hawâra, which would not have sufficed for 2,000 persons, much less for two millions.

Lastly, it is only by adopting Brugsch's views that a satisfactory explanation can be found for the passage in Exod. xiii. 17: "God led them not through the way of the land of the Philistines, although that was near; for God said, Lest peradventure the people repent when they see war, and they return to Egypt." The road naturally taken by the Israelites when marching out of Goshen into Palestine was the military high-road that ran between the Mediterranean and the Sirbonian Lake to the cities of the Philistines, who had been established in them but a short time before as an Egyptian outpost. The Israelites would have had to force their way through these hostile garrisons had they continued to follow the usual route, and, consequently, Moses was ordered to turn aside to the south. Here, after passing through the desert of Shur, or "the wall," he was able, near Suez, to turn the flank of the line of fortification which protected Egypt from the incursions of the Arab tribes.

I refrain from saying anything of the geographical identifications proposed by Brugsch-Bey for the cities of Goshen and the places passed by the Israelites during their journey, as they seem to me to be quite independent of the general question as to the scene of the Exodus. At the same time, some of these identifications, such as those of Migdol, Pithom, and Ramses, appear to rest on a solid basis. Ramses, at any rate, cannot be Tel el-Maskhuta, as Lepsius conjectured, since the remains here are far too insignificant for a place singled out as a treasure-city in Exodus, while, though a monument of Ramses II. has been found on the spot, there is no evidence whatever to show that it was named after the king. A. H. SAYCE.

"LAURA DIBALZO."

London: April 5, 1880.

I have purposely delayed sending you this remonstrance, if not protest, against a closing remark in the curt notice of my tragedy of *Laura Dibalzo*, which appeared in your journal of February 21, because I wished not to display any hasty vexation. Thanking your

critic for what he says of the dramatic execution of my work, and passing over his half-reproving, half-commending observation on the "bustle" of certain scenes (because I never adopt any mere technical tricks of any kind), I confine my comment to his opinion that my drama is only suited for stage representation, and does not "lend itself well to purely literary criticism." Pardon brevity, which is by no means meant to be discourteous. All the speeches of Guarini (a portrait of Joseph Mazzini), from the first act to the last, not merely lend themselves, but strongly commend themselves to literary examination, were it only for their dealing with the purblind fury of those regioides who believe that killing one man will destroy a dynasty or a political system. It might have been thought that such a subject, just now, would have had some special attractions. The death of Panorio, at the close of the first act, is unique in literature; besides that, the picture of a young man dying, chained up against a dungeon wall, by lamp-light, might furnish a subject for such painters as Alma Tadema, and others. The speeches of Skurdenka, the Polish Jew, and of the Hungarian officer, Bathymaros (when under the cruel influence of *belladonna*), are unique in literature; and the scene between certain Neapolitan vintagers and Strong-i'-th'-arm Stonewing (Mr. Gladstone) is equally unique in literature—whenever wrote them. Surely "purely literary criticism" may apply to dramatic as well as lyrical poetry? After working and thinking upon this class of composition upwards of forty years, I should be allowed to "know what I am about," and to have too much respect for the literature of my country, and for the opinion of the eminent men of letters who do me the honour of their approval, to put forth any dramatic work of this class which was only suited for stage representation. Perhaps your critic intended his opinion on that point as a practical compliment; but, if so, he will perceive that it has been thrown away upon me. Not very long ago the dramatic critic of the *Times* suggested, with no very covert irony, that all the enormously and boisterously successful stage-plays should be published, so that people could judge of their qualities as dramatic literature. Some of those which owe so much to the display of real water and real fire would, no doubt, by such means, find their place at once; but with respect to any high-class drama, a correct judgment can very rarely, if ever, be attained by an off-hand process. A tragedy (properly so-called) demands, after the requisite reading-up, so much close thinking and general brain-work for the distinct identity of each of its characters; for the distribution of the action; for the design and building of its progressive scenes; for its varied dialogue; for its suggestive preparations and cumulative movements, and momentum towards an inevitable result; and, above all, for the nature, cause, and development of its passions—that no just estimate can be formed of it by any "dipping and skimming" process, or even by the first reading of the most competent intellects. R. H. HORNE.

April 7, 1880.

I am very sorry to find that Mr. Horne has taken the notice of *Laura Dibalzo* in the *ACADEMY* amiss. To argue the matter would not probably much mend it. But perhaps I may be permitted to remind Mr. Horne that the points he cites as "unique" in his play would not of themselves constitute a claim to purely literary criticism. They are situations, incidents, or whatever it may be preferred to call them, which may be treated with a view to excite either the dramatic emotion of sympathy with the facts and actors, or the literary emotion of admiration of the form in which they are presented, or both. It was and is needless for me to point out that the author of

Orion and *Cosmo de Medicis* is a proved master of literary form. In this instance it appeared to me that he had, probably with deliberation, subordinated the literary to the dramatic presentment. I may be wrong, but I think Mr. Horne will admit that such a point is not one which a critic need argue out with his author. So far was I from confounding Mr. Horne's work with the bastard drama of the day, that I thought I had distinctly pronounced it to be of the class of true dramatic work common once and rare or extinct now. Mr. Horne may take my assurance that no one is less likely to accord unfriendly, careless, or cursory attention to any work of his than

THE WRITER OF THE NOTICE.

A PASSAGE IN "2 HENRY IV."

Trinity College, Cambridge: April 4, 1880.

The Cambridge editors were fully aware of the internal evidence for a change of scene after line 132 of *2 Henry IV.*, IV. iv., and for this reason they made scene v. begin with the line "Let there be no noise made, my gentle friends," although in the old copies this is in the middle of the King's speech. In doing so, however, they unintentionally omitted to put "Exeunt" at the end of the previous scene. Capell's stage-direction virtually implied a change of scene, but in making it he had in view the simple appliances of the theatre in Shakespeare's time, when a raised platform at the back of the stage was made to serve the purpose of another room, to which the actors retired, and thus changed the scene without quitting the stage. In a note on *Antony and Cleopatra*, p. 51, Capell remarks, "The platform was double, the hinder or back part of it rising some little matter above that in the front, and this serv'd them for chambers or galleries; for Juliet to hold discourse from with Romeo, and for Cleopatra in this play to draw up Antony dying."

It seems, however, very probable that in the present instance the scene, which in the early copies is not divided, was supposed to take place on two sides of a partition, which represented the division between the Jerusalem Chamber and a room adjoining, so that none of the actors would leave the stage. In the same manner, in *Romeo and Juliet*, act II., scene i., Romeo disappears over the wall of Capulet's orchard, which was probably represented as standing at right angles to the front of the stage, so that he and his companions, although in full view of the audience, were concealed from each other. When Romeo says,

"He jests at scars that never felt a wound,"

he has evidently overheard the conversation of Mercutio and Benvolio, with the last line of whose speech the first line of his own rhymes.

Again, in *Henry VIII.*, V. ii. and iii., the scenes in the ante-room to the Council Chamber and in the Council Chamber itself are apparently both in view of the audience at the same time, and only separated by a partition. Consequently in the folios the scene is undivided and is regarded as one.

W. ALDIS WRIGHT.

MASSINGER'S "PHILENS AND HIPPOLITA."

British Museum: April 7, 1880.

In "W. M.'s" communication to the ACADEMY (April 3, p. 251), reference is made to the supposed existence of a copy of this play among the Croker MSS. in the British Museum. It may save trouble to enquirers if you will make it known that no such copy is in that collection.

E. MAUNDE THOMPSON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 12, 8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," II., by R. W. Edis.
8.00 p.m. Geographical: "Massai and the Rovuma District in East Africa," by the Rev. Chauncey Maples.
TUESDAY, April 13, 1 p.m. Horticultural.
3 p.m. Royal Institution: "Dogs, and the Problems connected with them," by Prof. T. H. Huxley.
8 p.m. Civil Engineers: Discussion on "Explosive Agents," "Abington Sewage," by C. F. Gower; "Main Drainage of Torquay," by G. Chatterton.
8 p.m. Anthropological Institute: "Notes on Fijian Burial Customs," by the Rev. Lorimer Fison; "Notes on the Polynesian Race," by G. Staniland Wake.
WEDNESDAY, April 14, 8 p.m. Society of Arts: "History and Art of Bookbinding," by H. B. Wheatley.
8 p.m. Geological: "Classification of the Tertiary Period by Means of the Mammalia," by Prof. W. Boyd Dawkins; "Farø Islands: Notes upon the Coal found at Suderø," by A. H. Stokes; "On a New Theriodont Reptile (*Olethorhizon orenburgensis*, Twelvetr.) from the Upper Permian Cupiferous Sandstones of Kargalinsk, near Orenburg," by W. H. Twelvetrees.
8 p.m. Telegraph Engineers: "Notes on Some Effects produced by the Immersion of Iron and Steel Wires in Acidulated Water," by Prof. D. E. Hughes; "Notes on Prof. Hughes' Communication," by W. Chandler Roberts; "On the Adhesion of Metals produced by Currents of Electricity," by A. Stroh.
THURSDAY, April 15, 3 p.m. Royal Institution: "Light as a Mode of Motion: Theories of Light and Colours," by Prof. Tyndall.
4.30 p.m. Royal.
7 p.m. Numismatic.
8 p.m. Linnean: "On Some New Aroidae," by W. E. Brown; "Mollusca of the Challenger Expedition," V., by the Rev. E. Boeg Watson; "On Some Malformed Pearls," by Dr. J. Murie.
8 p.m. Chemical.
8.30 p.m. Antiquaries.
FRIDAY, April 16, 8 p.m. Society of Arts: "Russia's Influence over the Inhabitants of Central Asia during the last Ten Years," by Prof. Vambéry.
8 p.m. Civil Engineers: "Railway Tyres and Tyre Fastenings," by R. Read.
8 p.m. Philological: "History of English Sounds and Dialects," II., by H. Sweet.
9 p.m. Royal Institution: "Marcus Aurelius," by Ernest Rean.
SATURDAY, April 17, 3 p.m. Royal Institution: "Art and Vision," by Jas. Sully.

SCIENCE.

CURRENT GEOLOGICAL LITERATURE.

A Manual of Palaeontology for the Use of Students. By Henry Alleyne Nicholson, M.D., D.Sc. Second Edition, revised and greatly enlarged. In 2 vols. (Blackwood and Sons.) Among the lower forms of animal life, with which Dr. Nicholson is so familiar, there is a process of multiplication known to physiologists as fission. Dr. Nicholson's work has lately suffered a process of this kind. The single volume which he published some years ago has, in fact, developed, in this second edition, into two handsome volumes, each nearly as large as the original. So copious, indeed, have been the additions, and so careful the revision, that the work in its present form is to all intents and purposes a new book. After careful scrutiny of its pages we have no hesitation in saying that it is by far the best book on its subject in the English language. It is true that Prof. Owen many years ago brought out a valuable treatise on Palaeontology, but this was occupied almost exclusively with the vertebrata. As a matter of fact, however, most students require to study invertebrate rather than vertebrate fossils. Dr. Nicholson has therefore acted wisely in dedicating the larger portion of his work to the latter group. But we think that those students who devote themselves to the study of fossil plants have a right to complain that their tastes have not been sufficiently respected; in fact, the portion of this Manual given up to Palaeobotany does not form more than one-twentieth of the entire work. Dr. Nicholson's pages are admirably garnished with upwards of seven hundred excellent woodcuts. In fine, the book is altogether so well got up that it is a real pleasure to turn over its pages.

Lethaea Geognostica, oder Beschreibung und Abbildung der für die Gebirgs-Formationen bezeichnendsten Versteinerungen. 1. Theil. Lethaea Palaeozoica. Von Ferd. Roemer. Textband, Erste Lieferung. (Stuttgart: E. Koch.)

Four years ago Prof. Roemer, of Breslau, published the Atlas of plates to this work, and now he presents us with the first instalment of the text. The work is based upon the well-known *Lethaea Geognostica* of Bronn and Roemer, but aims at a more detailed treatment of the subject than was contemplated in the earlier editions. Although it is only the first *Lieferung* of the first *Theil* that is yet published, even this extends to upwards of three hundred pages. After a general introduction on the geology of the palaeozoic formations, and a valuable bibliography, the author commences the description of the characteristic fossils. In the present part he completes his study of the palaeozoic plants, but scarcely advances beyond the threshold of the animal kingdom. Only the palaeozoic foraminifera and sponges are dealt with, all the other groups being reserved for future publications. If the author finishes his work in the same careful way in which he has started, the new *Lethaea* will be simply invaluable to the palaeontologist.

Etudes synthétiques de Géologie expérimentale.

Par A. Daubrée. Deuxième Partie. (Paris: Dunod.) While the revelations of spectrum analysis have taught us a great deal about the chemical constitution of the heavenly bodies, the only means of information at our command with reference to the mineralogical constitution of matter outside our earth is afforded by the examination of meteorites. These small cosmical bodies, which come to our earth as specimens from space, may be regarded as pocket editions of the planets. M. Daubrée, as Professor of Geology at the Musée d'Histoire Naturelle in Paris, has made a most important collection of these interesting bodies, representing 283 falls. But he has been much more than a mere collector. Aware of the important light which these bodies are capable of throwing upon the history of our globe, he has dedicated a large portion of his life to their study; and his collected researches on meteorites are given in the volume which is now in our hands. Pursuing his synthetical experiments, M. Daubrée has actually succeeded in imitating the more characteristic features of meteorites. He has produced bodies having a similar mineralogical constitution; he has imitated the broken and often polyhedral form of aerolites; he has reproduced those cupules and other piezolytic features which are eminently characteristic of the surfaces of many meteorites; and he has mimicked most of the peculiarities of meteoric iron. In short, by a rare combination of chemical, mineralogical, and mechanical skill, he has thrown a flood of light upon the nature, the origin, and the relations of these bodies. The first part of M. Daubrée's great work, which was occupied with the application of the experimental method to geology, finds a fit supplement in the present volume on cosmological phenomena. For the geologist who takes a broad view of nature can hardly help becoming a cosmologist. Every day, indeed, it is becoming increasingly evident that the history of our globe is but an epitome of the physical history of the universe, and that a fundamental unity may be detected throughout all the phenomena of nature.

A Text-book of Field Geology. By W. Henry Penning, F.G.S. With a Section on Palaeontology, by A. J. Jukes-Browne, B.A., F.G.S. Second Edition, revised and enlarged. (Baillière, Tindall and Cox.) It is clear that Mr. Penning, in originally bringing out this work, supplied a want which was sorely felt by the student of geology; otherwise a second edition would not have been so soon demanded. Useful as the former edition unquestionably was, the present issue is a great improvement upon its predecessor. The improvement is especially marked in the tabular schemes for the determination of

minerals and rocks, and in the lists of characteristic fossils. When the previous edition was prepared, Mr. Jukes-Browne was prevented by ill-health from devoting as much energy as he had desired to the palaeontological part which he had undertaken. He has, however, since revised and extended it with much care and ability. As Mr. Penning's work is the only detailed guide to geological surveying which we possess, it takes an undisputed place in our scientific literature, and must be used wherever geology is taught, as it only can be properly taught, in the field.

Geology of the Provinces of Canterbury and Westland, New Zealand. By Julius von Haast, Ph.D., F.R.S. (Williams and Norgate.) It often happens that a local monograph is, of necessity, utterly uninteresting outside the locality to which it is dedicated. Dr. Haast, however, has managed to throw considerable life and interest into this official record of his geological explorations. The descriptive account of his field work is presented in so popular a form that even the non-geological reader can hardly fail to take an interest in the difficulties and dangers, the joys and rewards, of an explorer's life. Moreover, the grand features of the Southern Alps, laden with huge glaciers, are brought vividly before the reader, whose imagination is aided by an excellent series of lithographs representing some of the finest scenery in Canterbury and Westland. Not the least interesting portion of the Report is that which relates to the Moa and its extinction. It is well known that the views which Dr. Haast holds as to the extinction of the *Dinornis* run counter to the opinions of most naturalists in New Zealand. In the present Report Dr. Haast reiterates his views, and defends them with much ability. He still refuses assent to the Maori traditions about these ornithic giants; and he still seeks to explain away the freshness exhibited by some of the bones, even when furnished with skin and sinew and feather. According to Dr. Haast, it was not the Maoris who chased the moa and cooked his flesh; but the old moa-hunters, the constructors of the famous moa-ovens, were an autochthonous race living in the island as far back as quaternary times. This early people used implements of stone, both chipped and polished, but they were not acquainted—so far as present evidence goes—with the famous jade, or Maori *punamu*.

Chapters from the Physical History of the Earth: an Introduction to Geology and Palaeontology. By Arthur Nicols, F.G.S. (C. Kegan Paul and Co.) Geology is perhaps of all sciences that which lends itself most readily to popularisation. Its details, to be sure, require profound study for their mastery; but, at the same time, its general principles may be understood without that severity of training which is necessary in so many other departments of science. A fair show of learning may in fact be made with only a very moderate amount of intellectual expenditure; and hence, apart from its intrinsic value, the study of geology has become a favourite, and even a fashionable, pursuit. Those who require a guide to lead them easily across the threshold and into the ante-chamber of this noble science may safely trust themselves to the guidance of Mr. Nicols. His *Physical History of the Earth* does not aspire to the rank of a geological treatise, or even of a text-book, but is modestly put forth simply as an introduction to the science, freed from technicalities, and demanding from the reader little more than a sound general education. The writer's style is pleasant and clear, and his information has, for the most part, been gleaned from trustworthy and modern sources. But while the book, as a whole, is a very satisfactory production, it is not altogether free from errors. For example, there is an unfortunate

confusion between cleavage and stratification on p. 17. And the revising pen of the chemist is sorely needed on p. 33, where we read that rocks "are principally aggregates of sulphates, carbonates, and silicates, associated with oxygen"!

Fossil Men and their Modern Representatives. By J. W. Dawson, LL.D., F.R.S. (Hodder and Stoughton.) It is obvious that the method of reasoning which has been of such signal service to geology—that of proceeding from the known to the unknown, from the present to the past—may be applied with equal advantage to certain archaeological problems. All admit that the rude men of prehistoric times should be studied in the light derived from the savage races of the present day. Dr. Wilson, of Toronto, showed us many years ago what a fund of information the archaeologist may glean from the native races of America; and Dr. Dawson, of Montreal, has now taken up a similar line of study. But it is not the first time that Principal Dawson has called attention to the lessons which may be learnt by "sitting at the feet of the red man." Thus, in his well-known treatise on *Acadian Geology*, he wrote, when referring to prehistoric archaeology, as follows:—

"One can scarcely open any European book upon this subject, or glance at any of the numerous articles and papers on this fertile theme in scientific journals, without wishing that those who discuss prehistoric man in Europe knew a little more of his analogue in America."

In the volume which is now in our hands, Dr. Dawson seeks to give effect to this wish. The work introduces the reader, in a most interesting manner, to the people who inhabited the primitive town of Hochelaga—the predecessor of the present city of Montreal—at the time when they were first visited by the old Breton navigator, Cartier. Because Dr. Dawson can show that a very primitive state of things in America has been rapidly displaced by the advance of civilisation, he argues that comparatively rapid changes may also have taken place in prehistoric Europe. Of course he does not deny the occurrence of human relics with extinct mammalia, but then he holds that the extinction of these creatures was greatly assisted by the hand of man. While admitting the destructive force of human agency, we should like to see the author making more liberal drafts upon time, such as might be fairly expected from so sound a geologist. As soon, however, as Dr. Dawson advances to the study of man he casts aside his ordinary methods of geological investigation, on the plea that the presence of an intelligent being like man so modifies the operations of nature that uniformitarian principles become well nigh useless. It is, nevertheless, a pity to see so able a man fettered throughout his arguments by a narrow chronology. Waiving, however, matters of opinion, there is a slight correction of fact which should be made on p. 241. Several instances of the reputed discovery of human relics in geological deposits are there noticed, and it is then said that "all of these are now rejected, even by the most advanced advocates of the great antiquity of man." It is true that scientific opinion on this subject is not unanimous, yet the flint implements from the Brandon beds, one of the instances here cited, are accepted by Prof. Ramsay and several other English geologists; while the Thénay flints, another of the disputed cases here noticed, have convinced even so cautious an anthropologist as Prof. de Quatrefages.

F. W. RUDLER.

NOTES OF TRAVEL.

THE April number of the *Monthly Record of Geography* is mainly occupied with Sir Michael Biddulph's paper on Pishin and routes from

India to Candahar, which is preceded by the text of Mr. Thomson's report on his journey from Lake Nyassa to Lake Tanganyika. There is an interesting note on Kafirstan, and another on the climate of Western Japan, and the cultivation of the tea-shrub there. Under "Proposed Medals for the Reward of Naval Officers (not Surveyors) and Officers of Marines who may make useful Surveys," we find a letter from Admiral Ryder, offering the sum of £100 for the purpose named—an offer which the Council of the Royal Geographical Society feel obliged to decline, as they do not consider that they could properly discharge the duty of adjudicating the medals. The number contains several well-executed woodcuts of views in the Pishin Valley, &c., and a map of the country dealt with by Sir M. Biddulph, in which are embodied the results of the most recent surveys.

THE London Missionary Society intend to despatch a third expedition to Lake Tanganyika next week to reinforce their station there. The party will consist of the Rev. A. J. Wookey, who has been for some time in the Bechuana country, and Mr. D. Williams, with Mr. W. S. Palmer as medical officer. Arrangements have been made for an experienced guide to conduct the expedition from Zanzibar to Mpwapa, where they will probably be met by Dr. Southon, who is now in King Mirambo's country.

THE misfortunes which have hitherto attended all the movements of the ill-fated Belgian expeditions in East Central Africa have not yet come to an end. The last mail from Zanzibar brings news that the station at Karema, on the east shore of Lake Tanganyika, which was selected on the recommendation of Mr. H. M. Stanley, turns out to be situated in the middle of a vast swamp, and the outlook in the rainy season is considered very serious. Food is only procurable with the utmost difficulty, and is daily getting scarcer. Mr. Carter had arrived at Karema with only one of the four Indian elephants which started from Dar-es-Salaam, but about the fate of the third a discreet silence is preserved, though the deaths of the other two had been duly reported.

THE same mail brings news that Mr. Thomson, after remaining at Ujiji for more than a fortnight, had left on January 12 and was believed to have reached the London Missionary Society's new station at Mtowa on the west shore of Lake Tanganyika four days later. Thence he intended to continue his examination of the Lukuga Creek, after which he would cross the unexplored tract of country to the southward, and, rejoining the main body of the East African Expedition, push on for the coast at Kilwa through an unexplored belt of country.

WRITING from Sao Pedro de Caxoeira, Rio Purús, Mr. Hugh F. McCaul states that a visit to the Indians far up the river in the steam launch was contemplated by Mr. Duke, of the South American Missionary Society, at an early date, as there was then enough water for the launch to penetrate a considerable distance, and to visit hitherto unexplored affluents of the Purús. The journey was expected to last about two months.

THE following are the questions connected with the construction of an interoceanic canal, into which the International Technical Commission have lately been enquiring with a view to ascertaining definitely what work will be required:—Verification, by levelling, of the general line between Colon and Panama; reconnaissance, by means of borings, of the nature of the ground to be traversed; study of the stability of the rock to be passed through in deep cuttings; the mode of overcoming difficulties presented by the Chagres River and of excavating rock below the sea-level; study of the entrances to the canal; the amount of soil

and rock to be excavated; and the probable duration of the work. The reports on all points are considered satisfactory, and it is thought that the work could be completed in eight years at an outside cost of £33,720,000.

WE hear that early in January Mr. E. Whymper successfully accomplished the ascent of Chimborazo, the loftiest mountain in the Cordilleras of Ecuador. He took ten days in getting from the Rio Bamba two-thirds of the way up to the summit, and the difficulties encountered were greater than was expected, owing to the wind and the rarefaction of the air. On the top of the mountain the thermometer showed a temperature of 11° F. There is no crater at all, but two peaks, both of which Mr. Whymper ascended; he found that the higher one was at an elevation of 21,982 feet above the sea-level, or nearly 12,000 feet above the valley of Quito.

MR. W. H. TETKINS has just returned from his expedition into the interior of South Australia, to which we referred on September 13. No details of his explorations are yet to hand, but we learn that he was able to obtain good water by sinking a deep well near the Musgrave Range.

THE *Victoria Year-Book for 1878-79* (London: George Robertson), by H. H. Hayter, continues to be a model of statistical compilation. In turning over its pages, two statements have caught our eye in the chapter headed "Vital Statistics." The death rate from enteric or typhoid fever in Victoria is actually higher than in England and Wales; and phthisis or consumption is the most fatal of all diseases, showing a steady increase in recent years, chiefly among persons of Australian birth. We also notice that the total number of aborigines in the colony is estimated to have decreased from 1,553 to 1,067, or by nearly one-third, within the period of the last four years. The small proportion of children among the aborigines is especially noteworthy, 211 adult women having only 138 children.

UNDER the name of *The Popular Atlas*, Messrs. Letts are publishing, in monthly parts, a series of maps delineating the whole surface of the globe. The plates, which are engraved on steel, are characterised rather by clearness of outline than by excess of detail. We are glad to see that scientific accuracy has been studied, both in regard to the latest discoveries of travellers and also the teaching of physical geography. Political boundaries can be learned from printed books; but the relative height of mountains, the depth of oceans, and the set of marine currents, can only be satisfactorily exhibited on large-scale maps.

SCIENCE NOTES.

The Geological Record.—Geologists have now come to look regularly for the appearance of this *Record*, which issues annually from the house of Messrs. Taylor and Francis. It is unfortunate that circumstances beyond the editor's control have delayed the publication of the fourth volume, and consequently the work which has just been published brings us no nearer than the end of 1877. As long as Mr. William Whitaker, the enthusiastic editor, is compelled to rely solely upon unpaid labour, so long will he be exposed to the difficulty of securing punctuality among his staff of contributors. It is surprising, indeed, that he manages to get so much voluntary work done, for the task of preparing abstracts of scientific memoirs is apt to become irksome enough and to degenerate into drudgery. The present volume of the *Record* is as valuable as its predecessors, and, in fact, Mr. Dalton has increased its value by noticing a multitude of papers which had escaped detection in previous years.

Such a work as *The Geological Record* can never hope to be perfect, and the editor makes a humorous acknowledgment of this in his Preface. Nevertheless, we are grateful for it, even in its present form, and we trust that its efficiency will be increased year by year as the circle of its subscribers continues to expand.

THE *City Press* states that the Drapers' Company have offered a sum of £10,000 towards the new building projected for a school of applied science at Cowper Street, conditionally upon an equal sum being raised to meet it. £5,000 is already provided, and it is expected that other companies will contribute the remaining portion.

At a meeting of the Moscow Society of Naturalists, on March 25, M. Severtsof communicated the results of his observations on the migration of birds in the Fergan and Pamir regions. During autumn, the birds which build their nests in Northern Siberia migrate in considerable numbers, by way of the Kirghiz Steppes and Turkestan, to India, where they hibernate, although part of them also winter in Fergan. The migration takes place by several routes. From Western Siberia the birds pass by way of the Kirghiz Steppes, along the valleys of the Rivers Ishim and Sara-Su to Lake Balkash; afterwards along the Syr, by the steppes which lie between that river and the western Tian-Shan, where an immense flight and a lengthened stay occur. Farther south, the direction lies, in all probability, by way of Samarcand and Dukar, to Persia, especially Khorassan and Seistan; and thence to the lower parts of the Indus. Other routes are through Pamir to Kunduz and Badakshan; and in a northerly direction to Lake Issyk-Kul. About a hundred species remain in the Fergan region to winter. Among them are several aquatic and marsh birds, such as the snipe and white stork. These find sufficient food in the mud of the hot springs, which do not freeze even in the severest weather.

PHILOLOGY NOTES.

In the last two numbers of Bursian's *Jahresbericht* (for the year 1879, parts i. and ii.), Lorenz reviews the recent literature dealing with Plautus. A similar report upon Greek history and chronology is given by Volquardsen, on Latin grammar by Deecke, on Xenophon by Karl Schenkl, and on Horace by Hirschfelder. The two last-mentioned reviews are to be completed in following numbers.

WE have received the first two numbers of the *Archäologisch-epigraphische Mittheilungen aus Oesterreich* (edited by Benndorf and Hirschfeld) for 1879. They contain papers by Mommsen, on a *privilegium militare* now in the museum at Pesth; by Kekulé, on a statue of Aphrodite belonging to the Modena collection at Vienna; by R. Schneide, on some figures of fishermen upon a vase now in the Austrian Imperial Museum for Art and Industry; by W. Klein, on two figures of Ulysses and Diomedes in a relief found at Baden near Vienna; by Petersen, on a vase with a group representing Harmodius and Aristogeiton now in the Scaramanga collection at Vienna; by Torma, on some newly discovered inscriptions of Dacia; by Brunsmid, on the antiquities collected at Vinkovei (Cibalis) in Slavonia; by Sacken, on the late acquisitions of the Kaiserhaus; and by Gurlitt (in continuation), upon antiquities to be found in private collections in Vienna. Hirschfeld reports upon inscriptions found in Roumania; Kubitschek and Loewy give the results of an antiquarian tour in Hungary, Slavonia, and Croatia; and Hoernes concludes his description of the Greek vases at Trieste.

WE hear that the Free Church of Scotland are about to publish a grammar of the Chinyanja

language, as spoken at Lake Nyassa, with Chinyanja-English and English-Chinyanja vocabularies, by Mr. Alex. Riddell, of the Livingstonia Mission. This will be the first reduction to writing and grammatical order of any of the Kaffir tongues of East and Central Africa.

THE Library of Heidelberg University has been enabled, by a State grant, to purchase a valuable collection. It consists of the great *Glossar* left behind him in MS. by the late eminent Lecturer on Jurisprudence and "Staatsrecht," Privy-Councillor Zöpfl, who died at Heidelberg in 1877. It was the work of thirty years' incessant labour, during which time the author was continually increasing, revising, and perfecting his work. It falls into three divisions—a "Glossarium Anglo-Saxonicum," a "Glossarium Germanicum," and a "Glossarium Latinum mediæ ævi," arranged methodically in no less than 217 well-filled portfolios, with an almost endless mass of illustration, commentary, and etymological explanation, and with scrupulously exact indication of the original sources. The University Library has to thank the liberality of the Baden Government for the gift of this valuable work, which will thus remain in the very workshop in which the greater part of it was constructed during the unbroken activity of its author as an academical teacher.

FINE ART.

Handbuch der Archäologie der Kunst. Von Dr. Carl Bernhard Stark. Erste Abtheilung. Zweite Lieferung. (Leipzig: Engelmann.)

To give in a fair summary the results of archaeological research during the past fifty years is what may be called with pride no easy task, so varied and so happily successful has been the activity, not in regard to classic lands only, but equally in those older countries, Egypt and Assyria, whence the earliest impetus to art appears to have been derived by the Greeks. One after another came books on the history of art and the explanation of ancient monuments; societies were founded and endowed for the advancement of the study; museums were re-organised, and expeditions were liberally equipped in search of antiquities. It is to this wide field that the newly published part of Stark's *Handbuch* is devoted.

No doubt there has often been in the period in question a waste of energy, arising from a desire to frame rules from insufficient material. Yet these failures, though in one sense to be regretted, constitute a warning which has its uses still, and which very properly finds a place in a Handbook. Again, there have been times when some special method of study has, so to speak, run away with its advocates, to the damage of other methods, which in their turn have held the upper hand. But from these incidents, also, the student may learn, with this Handbook before him, how and where to draw his line; not, perhaps, easily in some cases, as, for example, when it is a question whether the almost all-prevailing habit of the present day in treating classical archaeology as strictly a history of artistic productions does not lose considerably by its neglect of what was the primary function of every ancient monument—I mean, the story it had to tell. With Gerhard the meaning of a vase or a piece of sculpture was the first thing to be made out, rightly or wrongly, and

with his few followers it is so still. For this purpose an extensive acquaintance with mythology was indispensable, and the attention thus drawn to it led to its assuming that undue prominence from which the present method is to a large extent a revulsion. Other causes have also been at work in recent years, particularly the recovery of famous sculptures and records bearing on artists of great renown in antiquity. In them, and in enquiries concerning them, nearly all interests are absorbed. So also with the painted vases, the classification of them as to date and into special schools occupies much of the energy both of French and of German archaeologists.

It is said that in treating an ancient monument simply as a work of art, and making it thus speak for itself, as compared with the previous system of making myths or legends speak for it, we are on safe ground. Yet it remains true that, on the one hand, certain applications of the new method have of late produced astonishingly different results, and that, on the other hand, it is really a matter of bounden duty to find some means of beneficially employing the myths and legends for the purpose of getting at what was passing in the minds of the artists who realised them, whether on vases or in sculpture. Fortunately this is a duty which is still recognised by a few, and, should it revive again, it is only by a knowledge of former excesses that it will be possible to keep it within due limits. Useful or not in this respect, Stark's *Handbuch* presents many other opportunities of deciding between past and present methods, or of appropriating what is best in both. Nor is there anywhere else a similar source for the student to draw from.

The volume now completed is the first and the last of what would have been a great work but for the untimely interruption of death. So far, it is a history of the literature of archaeology, and as such will stand by itself. The material for subsequent volumes is to remain unused. A. S. MURRAY.

THE EXCAVATION OF A ROMAN CHRISTIAN CEMETERY AND BASILICA AT SALONA.

Spalato, Dalmatia.

The excavations at Salona, carried out at the expense of the Austrian Ministry of Education, have just recommenced, as before, under the guidance of Prof. Glavinich, the Director of the Spalato Museum, to whose labours in this field classical and Christian archaeologists are already so much indebted. During a visit to Salona, in company with the Professor, I was able to gain an exact idea of the excavations already completed, some account of which, considering the signal interest of the discoveries already made, may not be unacceptable to the readers of the ACADEMY.

Outside the walls of Salona, a hundred yards or so to the north of the point within the walls where the remains of a Christian baptistery had already been brought to light by Signor Carrara, stands the little church of St. Doimo, whose name still preserves that of the proto-martyr of the Roman city. Near this spot several sarcophagi of late Roman form had from time to time come to light, and it was here, therefore, that Prof. Glavinich set about his work of excavation with a view of discovering the extent and character of the cemetery that evidently lay below the surface. The work was begun in the autumn of 1874 with results

far exceeding the most sanguine hopes of the investigators. These results, up to the present date, have been to lay bare, not only a quantity of Christian sarcophagi, dating from the fourth and fifth centuries, but part of the ground plan of a considerable building. The first part of this brought to light consisted of what apparently was a small chapel, with an apse at the northern extremity, in the centre the altar steps, and ranged along the side wall in two rows, one superposed above the other, Christian sarcophagi. These are still to be seen *in situ*, and one in the upper row bears an inscription written from right to left recording the erection of the monument in the Consulship of Honorius and Theodosius, A.D. 403. This side-chapel opens into a small intermediate chamber where no tombs were discovered, and this again into the main body of what must have been a considerable basilica. At present only the eastern end of this, terminating in a semicircular apse larger than that of the side-chapel, has been disinterred. This basilica was a veritable "Church of the Martyrs." The pavement had been built over an area literally crowded with Christian sarcophagi, the keeled roofs of some of these having been chiselled away so as not to interfere with the level of the pavement subsequently laid above them, and of which, indeed, they formed a partial support. It is remarkable that these neither sepulchres had been broken into for purposes of barbarian plunder, as were also those which I have already mentioned in the side-chapel. The Christian cemetery must, therefore, in all probability have been rifled by barbarian hands before the erection of what may have been a memorial church above them. The rifling of the tombs, probably of later date, in the chapel of this subsequently erected basilica was no doubt the work of a later barbarian incursion, perhaps of the great incursion of the Slaves and Avars about the year 640, which overwhelmed Salona herself. That the basilica itself, the Church of the Martyrs, as perhaps we may venture to call it, continued to be used for a considerable period is shown by the appearance of a triple layer of mosaic pavements, superposed above each other at intervals of a few inches. Above these lie the remains of mighty monolithic granite columns and Corinthian capitals copied in slightly debased style from those still standing in the peristyle of Diocletian's palace at Spalato.

Some of the tombs discovered are of high interest, as well from their inscriptions as from their symbolical devices. From one or two inscriptions we find that the fines for sacrilegious interference with the sepulchre, fines that in the pagan period of Salona were payable to the municipal republic itself, were now transferred to the *Ecclesia Salonitana*. One inscription is especially interesting as supplying an altogether new formula of Christian sepulture. It reads:—"SI QVIS SVPER HVNC CORPVS ALIVM || CORPVS PONERE VOLVERET IN || FERET ECLESIAE ARGENTI PX || FL. THEODOTVS CVRATOR REIP || PEREGRINVM FILIVM IN LEGE SANCTA CHRISTIANA COLLO || CABI EVM. DEPOSTIO || DOMNIONIS. DIE. III. KAL DE(O) || ENBRIS CON AVIONIO. Mommsen reads APVLONIO, Consul of the East Anno 460; Rossi prefers to read ANTONIO, Consul in 380; but the mention of only one Consul strongly favours the later date. The question which the epitaph suggests is, What is this *lex sancta Christiana* in which the Curator of the Salonitan Republic here buries his son? The Commendatore de Rossi (in the *Bollettino di Archeologia Cristiana*, 1878, p. 101) puts forward the hypothesis that the formula was borrowed from Jewish usage, and cites the sepulchral description of a Jewess at Jerusalem, in which she invokes—"per legem"—respect for her tomb.

At a spot a little to the west of what I have

termed the side-chapel was exhumed the magnificent marble sarcophagus which now stands at the entrance of the museum in Spalato. It is not too much to say that there is no Christian monument of the kind even in Ravenna itself which can compete with this in interest, and few that rival it in excellence of workmanship. The front is divided into three groups of subjects. In the centre stands "the Good Shepherd," much as he appears on another tomb from the same Christian cemetery; in this case, however, he stands beneath an arch supported by spiral fluted columns, of a type familiar to those acquainted with the silver medallions of Constantine II. and his successors. On either side of this stand the effigies of the deceased and his wife, the former in forensic attire grasping a roll, the lady holding a child in her arms. The background of both is filled with a large number of figures mostly, but not all, representing children, and intended perhaps to portray orphans and clients benefited by the charity of the wife and the oratory of the husband. But the great interest of the monument lies in the subjects that fill the two lateral ends. That to the right is the familiar gate of Hades of pagan sepulchres; indeed one such with a Greek inscription, also from the ruins of Salona, has been placed in the museum, appropriately opposite the Christian sarcophagus. That the Christian lapidary should have adopted the gate of Hades, and have converted it into the *Porta Domus Aeternalis*, can hardly surprise us in a city where we have only to walk on a few steps to find the portal of Diocletian's shrine opening into a baptismal chapel. The subject at the opposite extremity of the tomb would, however, seem one irredeemably pagan. It is nothing else than the classical symbol of annihilation—the genius of the sleep of death extinguishing the torch of life. It is a device so egregiously pagan that, as Signor Rossi reminds us, it has been of set purpose erased by pious hands from a tomb in the Cemetery of Callistus. Yet in the fourth century—and to that date our instincts lead us to assign the monument—old and new beliefs overlapped each other so strangely that even a phenomenon like this need hardly excite our surprise. As a set-off to the curiously heathen character of this Christian sarcophagus of Salona, I may cite a pagan monument which formerly existed at Ragusa Vecchia among the ruins of the Dalmatian Epidaurus, and which, were it not that the sentiment surpasses in spiritualistic refinement the orthodox conceptions of corporeal resurrection, might almost be transferred bodily to a Christian gravestone:

"Conubii decus egregium, lux alma parentum,
Eximiumque bonum corporis atq. animi;
Invidia Fati rapitur Vincentia florens,
Et nunc ante patrem conditur Helionem:
Quin potius corpus, nam mens aeterna profecto
Pro meritis potitur sedibus Elysiis."

Hard by the basilica and cemetery, at present in course of excavation, and just within the ancient walls of Salona, lie the remains of the baptistery and adjoining sacred edifice already brought to light by Signor Carrara. All friends of Christian antiquities will be grieved to learn that the mosaic pavement there discovered has been irremediably destroyed by tourists, who have been in the habit of carrying off *tesserae* as trophies of their visit! This pavement was one of the most interesting monuments of late Roman art existing.

The purely ornamental part of the design might indeed be paralleled at Ravenna and elsewhere, but the central subject was unique. It occupies—or rather occupied—the vestibule of a building, apparently a basilica, in which, no doubt, part of the baptismal rite was performed previously to the actual immersion in the baptistery, with which it communicated. The design was appropriate to its position. It

represented two harts drinking from a vase on a field of flowers, and above was inscribed the Vulgate rendering of Ps. xli. by the great Illyrian Father:—"SICUT CERVUS DESIDERAT AD FONTES AQUARVM ITA DESIDERAT ANIMA MEA AD TE DEVS." The form of the A's, as well as the flavour of St. Vitale about some of the capitals of the adjoining baptistery, makes it, in my opinion, highly probable that this work dates from the very latest period of Roman Salona, the period succeeding the recovery of the city from the Ostrogoths in the reign of Justinian. For the next monument of Christian Salona we must look beyond the Adriatic, among the mosaics of the Chapel of St. Venantius in the Lateran baptistery, where in the seventh century the Dalmatian Pope John IV. reproduced the sacred icons of his birth-place, the originals of which lay there exposed to the fury of Slave and Arab conquerors.

ARTHUR J. EVANS.

ART SALES.

Of interesting print sales there have lately been so few in England that the one which Messrs. Sotheby are preparing to follow that of certain of the Museum duplicates will, no doubt, be particularly noticed. It is that of a well-known collector: it extends over three days; and, though the collection does not contain a very large number of lots when the duration of the sale is considered, it is yet fairly extensive as well as rich. While not without conspicuous examples of such greater masters of the art of engraving as Lucas of Leyden, Albert Dürer, and Rembrandt, the collection will be found to be particularly rich in some works not often offered to the English collector. Thus the portraits engraved by Jean Morin and by Robert Nanteuil appear in great force; Faithorne is largely represented; and some modern landscape studies are likely to evoke interest—we refer to choice proofs from Turner's *Southern Coast* and from the engraved works of Constable.

On the 20th inst., Messrs. Roos will sell, at Amsterdam, the collection of pictures and curiosities of the late Mr. Copes van Hasselt, of Haarlem. This collection contains one picture of first-rate importance—the celebrated *Hail Fidelity!* ("Leve de Trouw") of Frans Hals; a picture otherwise known as *The Chevalier Ramp and his Mistress*. In the sudden rise in public estimation which Hals' pictures experienced about fifteen years ago, attention was especially called to those still remaining at Haarlem; and not least to this one—a splendid example of the master's power, exhibited in a scene of rude and even ugly sensual enjoyment. In the Enschede sale of 1786 the picture was sold for twenty-five florins; now it will certainly fetch a thousand times that sum.

The sensation made by the San Donato sale has inflamed to the highest degree the desire of the Italians to turn their art collections into *quattrini*, and sales of *oggetti d'arte* and *antichità* are advertised in all directions. It is with regret that visitors to Fabriano will hear that the late Count Possenti's collection was brought to the hammer on the 1st inst. Such a collection of Greek, Byzantine, Etruscan, Mediæval, and Renaissance ivories will not easily be formed again. They ought to have been secured by the town of Fabriano; in fact, it was understood that the late Count had bequeathed them to his native city.

The sale of the Harper collection in New York realised excellent prices. One hundred and forty-four pictures brought £25,000. *The Vidette*, by de Neuville, fetched £320; *Childhood's Prayer*, by Bouguereau, £300; *Landscape—Morning Effect*, by Diaz, £310; *A Bischari*, by Gérôme, £410; *The Education of Asor*, by

Perrault, £700; *The Magic Mirror*, by Alma Tadema, £350; *Landscape and Cattle*, by van Marcke, £750; and *South-down Sheep*, by Verboeckhoven, £360.

NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER will come out strongly at the summer exhibitions, and in a line that is almost new to him. It is true that he has before now treated landscape as a background capable of interest—and not as a merely conventional background, such as it has been regarded by some of our greatest figure painters; but he has until very lately concentrated himself upon landscape art, and sought in landscape the whole motive of important compositions. This year, however, such will be found to be the case, so far as regards two landscapes, which are of striking effect. One of these represents a scene and an effect of weather in Wales—in the mountainous district of the North-west; and the other is a landscape derived from those Bavarian Highlands which have appeared as carefully studied backgrounds more than once in the work of this artist.

THE two pictures which Mr. Eyre Crowe will exhibit at the Royal Academy show strongly contrasted subjects: one of them is a drawing-room scene, a game of forfeits; the other an interior in Westminster Abbey. It is some years since the artist has painted what is as frankly a Genre picture as this scene of modern life and gentle comedy. The reliance is placed, not so much upon beauty of colour—certainly not the strong point of the picture—as upon the story told and the piquant method of telling it. The figures are natural, and express gentle life in a way in which it would have been difficult for them to do had they been painted from the paid model. One lady kneels, her face in the lap of another; one lady half hides her face behind her ample fan, for she it is who is destined to be kissed by the somewhat timid and irresolute young man now discreetly in the background. The quiet humour of the picture and its truth to every-day scenes are likely to commend it to the lovers of Genre painting, who are always numerous and influential. The picture should be engraved. In black and white it would be extremely telling. The second picture—the interior at Westminster—vaguely recalls a work of some three or four years ago, to which, however, a more dramatic interest attached, as will be apparent when we remember its name—*Sanctuary*. In that work the portion of the Abbey represented was crowded with figures; there was the woman taking refuge at the altar from the ire of her husband, and there was the eager crowd of lookers-on. Here, however, no figure disturbs the silence of the place, and the interest is sought and found in the skilled representation of the building, and in the light, shade, and colour which are present. It strikes us as a particularly agreeable and well-considered design. In the parts of the church and its monuments represented many styles of architecture meet. In the foreground are the simple lines of the oldest communion table in England; to the left is Eleanor's tomb; there is likewise a glimpse of Henry the Seventh's Chapel; and the wooden pilasters of the seventeenth century adjoin the Gothic sculpture of the fourteenth. In the suggestion of so much of English history and in the presentation of such varied forms there is surely life enough without the introduction of figures. Some places are far more interesting than any figures that could possibly people them.

MR. W. J. HENNESSY is sending to the Grosvenor Gallery three works, of which one is a study of children in a garden; another a study of wildish or open land in Normandy, diversified

by a rural figure and by a bevy of geese; while the third and most important is a picture chiefly decorative, which we shall proceed to describe. The scene is a garden in France, of which the balustrades and steps of some wooden terrace or balcony appear in the foreground, their lines playing an important part in the composition. On the balcony's edge, and at the very top of the steps, stands the single figure—a woman—her hand leaning on the rail of the woodwork. Beyond her extends the faint green of the garden, at the end of which there faces the spectator a peacock with tail spread. The sunlight, though clear, is somewhat mild and subdued; and the colours of the peacock, though not wanting in brilliancy, are less vivid than they might appear in certain lights. The raiment of the lady counts for much in the scheme of colour. Its substance is an Indian silk, of folds the softest and most pliable; its hue the grayish pink of the paler part of a peach. By it the neck and admirably modelled shoulders and arms are tightly enclosed. The skirt only is loose, and a long flowing *sacque*, into which there is let a portion of faded brocade of pale grayish blue, harmonising rather than contrasting with the very gray peach colour of the major part of the attire. In a greenish vase by the lady's side is a blossoming azalea. The flower of the magnolia hangs richly from a much concealed trellis on the right, and on the left there is the foliage of the apricot. It is obvious that the picture is one of those which successfully rely for the interest they evoke, not upon any incident nor upon the portrayal of Nature as it is beheld by the realist, but rather upon studied concord of line and hue. Yet while this is undoubtedly so, the contour of the one figure that is presented is not, as it is so often in work avowedly "decorative," rather suggested than expressed. On the contrary, the firmness and precision of modelling are only a little less apparent than the grace of the pose. The picture, both by its happy composition and by its realisation of its own gentle scheme of colour, ranks certainly as the most considerable invention of the artist, and affords pleasure.

THE Directorate of the Berlin Museum has made arrangements with the Italian authorities for taking casts of the following series of Italian Renaissance sculpture, at the church of Santa Croce at Florence:—*The Annunciation*, by Donatello; the crucifix by the same sculptor; the monument of Marsuppini, by Desiderio da Settignano; and the monument of Leonardo Bruni, by Bernardo Rossellini. In San Lorenzo, the two pulpits by Donatello; the monument of Cosimo Verrocchio; the Tabernacle by Desiderio; the monument of the Beata Villare, by B. Rossellini; and the Lavatory by Donatello. From the Duomo at Lucca have been selected the Two Angels by Matteo Civitali; the *Crucifixion*, by Niccolò Pisano; and the monument of Ilario del Carretto, by Jacopo della Quercia. At San Frediano, in the same city, the great marble altar, by Jacopo della Quercia, and his monument of the Trenta family. In San Romano, also at Lucca, the monument of S. Romano, by M. Civitali. The Berlin Museum very courteously offers casts of any of these, at the cost of production, to art institutions or schools in England, application to be made to the assistant-director, Dr. W. Bode. Considering the very low state into which sculpture has fallen in England, the study of these great works of the Italian Renaissance might exert a valuable influence on English students, besides tending to elevate design in other branches of art.

CASTS from the following sculptures found at Olympia, the *Hermes* of Praxiteles, the *Nike* of Pasonios, and the *Atlas* metope, from the temple of Zeus, have been received at the British Museum, and will probably for some time be a

source of attraction, if not also of disappointment in a small degree, so extravagant has been the praise often bestowed on them. They afford an instance where great merits must be set off against great faults, and particularly so in the *Nike* and the metope. In the *Hermes* the careful adjustment of drapery at his side is too suggestive of the proceedings of a studio; the tree on which he leans is a sculptor's tree, unless we are to suppose the god to be standing beside a real one, as in the *Apollon Sauroctonus*, a work also attributed to Praxiteles. In both cases the tree is practically a mere support, and, in making the figure lean on it as if it were a reality, the sculptor confounds two things, and fails to obtain a sufficiently obvious motive. It is only for a moment that the exquisite drapery conceals this weakness. On the other hand, the merits of the *Hermes* are very striking; more so than those of the *Nike*, though with her also they will probably be found to survive all that can be said against her. In the metope, carelessness is accumulated to a degree which would be intolerable if it were not that the types of the figures are of so essentially noble a conception as to still shine through the poverty of execution.

THE new number of the *Athenaion* contains a long and very interesting decree written on a marble slab lately found at Eleusis. The letters and spelling are pre-Eukleidian, and of a date from B.C. 459-420. The decree fixes the tithes to be paid by Athens and her allies to the two great deities of Eleusis; the construction of three granaries from money made by the sale of tithes; the time to be allowed for the delivery of the grain after the announcement (which is to be made in the towns by heralds and at Eleusis by the priest and torchbearer); the fine for non-compliance; sacrifices to be made; anathemata to be set up from sale of grain; and other matters. Eustratiades, the ephoros of antiquities at Athens, has published a short commentary along with the text of the inscription.

THERE is a great deal that is noteworthy in Mr. Herkomer's engraving called *Grandfather's Pet*, of which an early proof is now on view at the Fine Art Society's Gallery in New Bond Street. The large water-colour from which the engraving is taken will be one of the features of the approaching Academy exhibition, and the discussion of its merits and defects may be left until it appears on the walls at Burlington House. The engraving, however, possesses special interest as an attempt by an accomplished etcher to avail himself of the variety of textures and tones given by mezzotint. Etchers will remember that Claude was similarly attracted by the then newly introduced art; and in his *Village Dance* (of which Mr. Haden has a good proof in this state in his collection) made a not very successful attempt at mezzotinting, afterwards restoring the plate to an etching. Mr. Herkomer's success in the use of mezzotint is, we think, unquestionable; the gradations of tone in the head and face of the girl leaning against her grandfather are charming. The grandfather's face, however, is less satisfactory. In the effort to express ruggedness as contrasted with the smooth roundness of the child's face, Mr. Herkomer has etched his lines over the mezzotint more strongly than seems to be necessary—see especially the wrinkled cheek farthest from the girl's head. The result is to give near at hand a "mossy" look; and at a distance the shade under the eyebrows comes out as two black blotches. The old man's hair appears to be rather feebly treated, and the folds of the girl's apron are singularly stiff and hard. We can scarcely think that in some of these respects the plate is completed. As regards the rest of the picture, the treatment—as might be expected from Mr. Herkomer—is

powerful, and many of the textures are very satisfactory.

THE *Times* announces that Prof. Konstantin Hansen, one of the veterans of the Danish school of historical and *genre* painters, died at Copenhagen on the 30th ult. at the age of seventy-six. He was born in Rome in 1804, his father, Hans Hansen, living there as a portrait painter at that time. Konstantin at first studied architecture under Prof. Hesch, but soon evinced a decided inclination for painting. He obtained two silver medals from the Academy, and then resided in Rome from 1835 to 1844, where he occupied a prominent position in the group of artists who gathered round Thorwaldsen.

THE proprietors of *L'Art* have lately opened a permanent exhibition of paintings by modern masters of all schools in their large and well-lighted galleries in the Avenue de l'Opéra in Paris. The situation of this exhibition is excellent, and we are not surprised to hear that a great many of the pictures contributed to it have been sold immediately. It seems, indeed, to have attracted some painters away from the Salon; for M. de Nittis, the clever painter of our London streets, has not sent any picture to the Salon this year, but has arranged a collection of his works in these galleries, where they are seen to great advantage. The galleries of *L'Art*, like the journal itself, are always open to English contributors, and we should imagine would afford an excellent opportunity for English artists of merit to make themselves more known in Paris.

THE Berlin Academy have just elected five new members—namely, the painters Otto Reille, Paul Thumann, and Gustave Graef, the sculptor Fritz Schuper, and the architect M. von Grossheim.

AN important question for French museums has lately been raised by M. Edouard Lockroy. A certain credit is always allotted every year by the French Chambers for the acquisition of works of art for the national collections, but if this sum is not used the grant is annulled at the end of the year, and does not go towards the expenses of the next. This sometimes causes the conservators of museums to purchase unimportant works rather than allow the sum set aside for fine arts to be unused. Often, however, this sum is found utterly insufficient for some special need, and it is a constant grievance with French conservators that they are unable to contend at sales with those of other museums because the means at their disposal are so extremely limited. M. E. Lockroy has now proposed to the commission charged with the budget of fine arts that these means shall be increased by the Government giving up its claim to the sums not used, and allowing them to accumulate at interest, and form a sort of reserve fund which could be drawn upon in case of any purchases being desirable that exceeded the annual sum allotted. M. Lockroy has also proposed that the question of desirable purchases and acquisitions should not be left solely to the judgment of the conservators and officers of museums, but that they should be assisted by a commission of artists and amateurs chosen by Government. Both these propositions have received the sanction of M. E. Turquet, Under-Secretary of State for Fine Arts.

L'Art begins its twenty-first volume with an appreciative article, by Mr. W. O. Tristram, on Henry Merritt, the skilful picture cleaner, art critic, and novelist. The struggles of Merritt's early life are touchingly depicted in his novel, *Robert Dally*, which is in truth almost an autobiography. It is largely quoted by Mr. Tristram, who considers that it displays in some of its situations "a tragic force and play of imagination, at once powerful and delicate, that recal Dickens to mind."

THE death is announced of M. Tourny, the water-colour painter and engraver, at the age of sixty-three. He became *tapisserie* at the Gobelins in 1836; but on obtaining the Grand Prix for engraving in 1846, he took up his residence in Rome. He executed a series of copies from the Great Masters in Italy for M. Thiers.

THE St. Petersburg Academy has published a treatise by Prof. Stephani, in which that learned archaeologist subjects Dr. Schliemann's account of his discoveries at Mycenae to a severe criticism. He endeavours to show that the graves ought to be assigned to the third century of the Christian era, although he admits that several of the objects found are much older. He supposes that a barbarous people had, at a relatively late period, made themselves masters of the ancient city of Agamemnon, where they erected a powerful fortress, and buried their chiefs. They were in the habit of interring along with them costly ornaments, belonging to a time then long past, and which were, for that very reason, looked upon as of special value.

A MONUMENT of some artistic pretension has lately been erected in the Thiergarten at Berlin to the memory of Queen Louisa, mother of the present German Emperor. It forms a pendant to a fine statue of her husband, the work of the eminent sculptor Drake, which was set up in 1849. The sculptor of the present work is Erdmann Eucke, a pupil of Wolff's, and he is said to have achieved a decided success by his treatment of a somewhat prosaic theme in noble poetic style. The monument consists of a marble statue of the Queen, with a base around which are carved in high relief, after the manner of Drake's monument, various incidents of the time of the Revolution and the War of Freedom. The figures, however, do not belong in point of costume to this period, the artist's needs having led him to clothe them in ideal garb, somewhat resembling that worn by the ancient Germans. This we should think a mistake, especially as the figure of the Queen has a distinct portrait character, and is, moreover, distinguished by a minute attention to costume, even to the detail of a lace veil, which has been worked with extraordinary skill of hand.

THE *Zeitschrift für bildende Kunst* contains this month a long account of the German excavations at Pergamos by Adolf Rosenberg, illustrated with photographs of two female heads of noble type found among the ruins. The other articles of the number are conclusions: G. Schaefer finishes his dissertation on the architecture of the church of St. Catherine at Oppenheim and the design for its restoration, and Paul Schönfeld finishes a series of articles on the Bargello at Florence and the national museum now housed in this ancient fortress and prison.

A CORRESPONDENT writes from Prague that a painting of Paolo Veronese has recently been found in the Episcopal Gallery of Leitmeritz, Bohemia, having hung there for many years quite neglected among the other treasures of art. The picture was executed in the year 1575, and represents the reception of Henry III., King of France and Poland, by the Doge of Venice. A triumphal arch bears the inscription:—"Henrico III., Franciae atque Poloniae regi Christianissimo ac invictissimo, christianae religionis acriori propugnatori, adminiculo, Venetorum resp. ad veteris benevolentiae observantiae declarationem." In the left corner the escutcheon of the Foscari is represented, with the words, "Pro serenissima Foscariorum aede." The painting is supposed to have been left to the gallery by the Count Jan Vojtech Wratislaw, who was Bishop of Leitmeritz in the years 1676-1709, and was a great lover of art.

By order of the King of Sweden, a medal has been struck for distribution among the officers and crew of the Swedish Arctic expedition. On the obverse the bust of King Oscar is engraved, with the inscription, *Oscar II., Sveriges och Norges Konung* ("Oscar II., King of Sweden and Norway"); and on the reverse the Order of the North Star, with the inscription, *Väg bruten genom Norra Polar-hafvet, 1878-79* ("A Passage opened through the North Polar Sea, 1878-79"). Fifty medals in all will be struck, four of which will be in gold, and the others in silver.

THE present exhibition of works of art at the Albert Hall includes some specimens of wood carving, both old and modern, which show only too painfully how far this useful and beautiful branch of art has been allowed to fall into neglect. With the exception of a few smaller specimens, such as the panels of Mr. A. Vivian, there are few signs of real revival, nearly all the most accomplished work being mainly reproduction of old design or realistic studies of birds and leaves. For technical skill it would be difficult to excel these works, especially the carvings of Mr. G. A. Rogers and Mr. Mark Rogers—the first of whom excels in bold decorative groups of fruit and flowers, in the manner of Grinling Gibbons; and the latter in elaborate frames in the Italian style, one of which (No. 250) is very beautiful. As specimens of triumph over material, and patient labour, the panel of Mr. T. H. Kendal, representing a dead hare and pheasant, his *Kingfisher's Hawk, Owl, and Dead Sparrow*, Mr. J. Wallis's *Lark*, and Mr. Male's *French Partridge* are marvels. In decorative cabinet work there are a few good, many tolerable, and a few execrable examples. Among the first may be mentioned a charming little cabinet in pine-tree, exhibited by Jackson and Graham, and a pair of satin-wood doors, exhibited by Gillow and Co.; of the last it would be sufficient to notice the Landseer sideboard. We have not space to mention the interesting examples of old carving that form the chief charm of the exhibition, many of which are old friends from the South Kensington Museum. We trust that the effect of the new School of Art Carving will be more visible by next year, and that we shall see works which, while they vie with the old examples in technical merit and taste, are original in design and national in spirit. Visitors to this exhibition should not miss the opportunity of seeing Sir Frederick Leighton's picture of *Cimabue's Madonna carried through Florence*, lent by the Queen. Many will remember the sensation it produced when exhibited at the Royal Academy, and the years of disappointment which followed without any work worthy to sustain the hopes raised by this wonderful achievement of the President's youth. It appears to be in perfect preservation, and its present position affords an admirable opportunity of comparing it with the artist's last work, the great fresco in the South Kensington Museum, and his figure of Cimabue, which adorns the same court.

THE *Artist*—a comparatively new monthly publication issued by Mr. William Reeves, of Fleet Street—appeals successfully to no small section of the public; for while practical workmen in the fine arts or in the domestic and decorative arts will necessarily find much in it that is of especial interest to them, the public that cares for art—the amateur, the *connoisseur*, the picture buyer, the person about to marry and about to furnish—will glean a good deal of useful and special information from its pages. It comes out when it can clash with no other magazine—at the middle of each month; and, moreover, it could hardly at any time clash with others, for we find its ground, generally speaking, unoccupied. The paper is cheap; it

is a thing that has been wanted, and it is comprehensively done.

THE STAGE.

THE season has given us one entertaining piece, and the piece is the new comic drama at the Folly. Mr. Byron has many times before now written for Mr. Toole, and Mr. Toole has done his best to embody the funny conceptions of Mr. Byron and to add to the conception something of his own. But the union, however familiar, has hardly before been so fortunate as on the present occasion, for, in the *Upper Crust*, Mr. Byron seems to have exerted himself to write a piece of which the interest and the merits of dialogue should be fairly distributed among the several characters, while Mr. Toole, full as ever of comic illustration, is happily more reticent than is his wont. There seems as yet to be but little gag, and Mr. Toole plays in the piece and as one of many, and not to the audience as one by himself. We need not detail the story, which, though less fertile in improbabilities than are many of those which have been wrought by Mr. Byron, is nevertheless not the strongest thing in the work. The salient points of individual character, and the humour of the dialogue, are what is more remarkable; and, in more than one case, the individualities of character are preserved, or even skilfully accentuated, in the stage representation. Mr. Toole's own part does not sound a very original one when it has to be indicated in a line or two of description as that of a wealthy and ignorant business man anxious to get into society for the advantage of his daughter. Doublechick, the possessor of a patent which brings him his riches, has in truth some affinity with the opulent butlerman represented for so many months—nay, for so many years, we may almost say—by Mr. David James at the Vaudeville. But, by many touches not easily to be conveyed on paper, essential differences are clearly marked both by dramatist and actor. A horsey baronet, sketched with some freshness, is represented in natural and novel fashion by Mr. Garden, and Doublechick's daughter is played by Miss Cavalier, a young and graceful actress who is coming to the front. Her love scenes are what the love scenes of modern comedy so rarely appear—sympathetic and refined. Altogether the piece, despite certain improbabilities and faults of construction, is very meritorious and meritoriously played. The audience is considerably interested and greatly amused. The *Upper Crust* will be enabled to run quite as long or longer than it is likely to suit Mr. Toole's convenience to play it.

Cobwebs, as we surmised last week, has had but a short life at the Vaudeville. This evening, for the benefit of Mr. McKay, the acting manager, Buckstone's comedy, *Married Life*, is to be revived, and it will continue to be performed for awhile, and doubtless to the satisfaction of the public. A new piece by Mr. Albery is said to be in preparation.

La Fille de Madame Angot has not gained much by its transfer from smaller boards to those of Drury Lane. It is, at least, a different thing from what it was at the Globe. For while on the one hand the force of a fuller orchestra makes the music more imposing, on the other several comic effects and situations are of less account than in a smaller play-house. They are weighed down, so to speak, by the spectacular element. The conspirators' chorus, for example—the fun of it and not the music—was far more effective when some seven or nine conspirators were disposed, at proper intervals, across the stage, than when, as now, a larger band of them present themselves in a crowd. It

seems to us that, even allowing for the large stage, too many people are engaged in the performance, and that the stage business—carefully rehearsed, as it no doubt is, under the supervision of Mr. Harris—would be better if the performers were a less formidable troop. The presence of great numbers may give effect to a pantomime or to an historical or military drama, for there there are different things for the great numbers to do; but in a piece like *Madame Angot* there is no similar advantage, and there are, we think, distinct drawbacks in the greater difficulty in crispness and precision of movement. The piece is grander at Drury Lane than it has ever been before, but it has less "go" in it. Passing to the individual performers, we may say that Mdlle. Cornélie d'Anka continues to be what she has before proved herself—the best Lange on the stage. Her acting has, indeed, improved, and is far more expressive than any that was ever bestowed upon the part by an actress of English birth. Her facial expression, throughout the whole of the second act, is varied and appropriate. She looks the part she assumes. Miss Burville, though not incompetent, lacks something of the lightness and brightness that should belong to Clairette. We cannot say that Mr. Wilford Morgan is an ideal Ange Pitou. The dancing, which is a feature of the performance, is of two kinds—the one kind is very graceful, the other is unusually lively. The one sort recalls the Italian opera; the other suggests the festivities of the *rive gauche*.

We understand that the Polish *tragédienne* who has had so remarkable a success in America may be expected to perform in London during the month of May.

AT the Opéra Comique the genial melody of Mr. Sullivan is again wedded to the words of Mr. W. S. Gilbert. *The Pirates of Penzance* has succeeded to *Pinafore*, and certain incidents of its story and some points of its humour show that, as far as Mr. Gilbert is concerned, the memory of *Pinafore* has been "too much with him" while planning the new piece. One or two distinct allusions to *Pinafore* are not inappropriate, such as the remark that the pirates are "nearly all" noblemen who have gone wrong; but, if between General Stanley and the First Lord there is no particular resemblance, the multitude of women put upon the stage as "General Stanley's daughters" recalls the First Lord's relatives—"his sisters, and his cousins, and his aunts." That the same slightly cynical humour is to be found in both pieces is not to be wondered at. And it is a characteristic of Mr. Gilbert that whether it be in comedy or in extravaganza he paints us all as no better than we ought to be, and leaves us under the impression that it is a very good thing that we are not. The very suggestion of a sentiment is to Mr. Gilbert as offensive as it became to Sir Peter Teazle when Joseph was clearly proved to have paraded sentiment too much. But the not disagreeable cynicism of Mr. Gilbert will not be to most playgoers the most noticeable thing in *The Pirates of Penzance*. The piece makes a welcome after-dinner amusement. Our weaknesses are satisfied to the accompaniment of very taking music, and the stage business (with which we believe Mr. Gilbert much concerns himself) is capitally managed, and the dresses are bright. The piece, moreover, is well played by Mr. Rutland Barrington, Miss Lilian Larue, Miss Hood, and others. The last-named lady is a *débutante*, and very promising. Her delivery of much of the music is unmistakably effective.

M. HENRI DE BERNIER, whose *Fille de Roland*, with Maubant and Sarah Bernhardt, was so successful at the Français, has lately produced at the Odéon a poetical drama of the same exalted order, and Mdlle. Rousseil has repre-

sented the leading character with considerable effect. In *La Fille de Roland*, however, M. de Bornier had the advantage of striking the patriotic note very strongly, and of striking it at a time when it was sure to be eagerly responded to. No such privilege attends him in the presentation of the new piece at the Odéon.

MUSIC.

Beethoven depicted by his Contemporaries.
Translated from the German work of Dr. Ludwig Nohl by Emily Hill. (W. Reeves.)

DR. NOHL has dedicated this work to Richard Wagner, "the Master of Masters," the man (according to his idea) who, above all others, has fully grasped and elucidated the "mighty lofty problem" of Beethoven's spirit.

The volume contains a series of notices of the great tone-poet, arranged, as far as possible, in chronological order. They are records in the form of letters, monographs, extracts from diaries, and newspaper articles, and, since the collection is not a complete one, we may presume that they have been selected by Dr. Nohl as the most interesting and trustworthy. They are certainly interesting, though we think that some of the chapters might have been shortened, and a few, very short and unimportant, omitted, without detriment to the work.

With regard to the trustworthiness of the records, it must be remembered that they are for the most part by personal friends of Beethoven, and should therefore be received with judicious caution. Many of them, too, were written very many years after the events to which they refer. For example, Tomaschek's Recollections (chap. vi.) of Beethoven in 1798 were penned in 1844; the painter Klobner's account of his interview with the composer in 1818 (chap. xviii.) was only written in 1864; and it was in this same year that a sketch was drawn up by the compiler from the narrative (chap. v.) of an old lady (von Bernhard) who refers to incidents in her life connected with Beethoven which occurred during her stay in Vienna from 1794 to 1800. We learn from this book that, by the few, Beethoven's great merits were appreciated during his lifetime, if not thoroughly comprehended. Herr Neefe, the Electoral organist at Bonn, wrote in 1783-84, when Beethoven was only thirteen, "he will certainly become a second Mozart if he continues as he has begun." A letter in the Vienna *Abendzeitung* in April 1827, i.e., immediately after Beethoven's death, contains this sentence: "His name will stand beside Mozart's until the end of time." So much for the appreciation. Schubert, however, is related to have said, "Everyone understands Mozart; no one thoroughly comprehends Beethoven."

There are some very interesting accounts of Beethoven's pianoforte playing and powers of improvisation—at Mergentheim in 1783, before Mozart in 1787 at Vienna, at Prague in 1798, at Grünberg in competition with Wölfl, and on many other occasions at Vienna. There is a good description in chap. vii. by Czerny himself of his first pianoforte lessons from Beethoven. This chapter is, indeed, one of the most pleasing of the whole work.

There are several notices of Beethoven as a conductor, and descriptions of the peculiarities and misfortunes caused by his unfortunate

deafness. The most graphic is perhaps the extract from Spohr's Autobiography in chap. xiv.

The book contains forty-five chapters, some very short, and they give accounts, beside what we have mentioned, of Beethoven's personal appearance, his character, his habits, his compositions, his views about art and artists, religion, &c. There is a statement by Dr. Wawruch, who attended him in his last illness; also a description of the funeral. The forty-fourth chapter contains the funeral oration written by the poet Grillparzer, and delivered over the grave by the great actor Anschütz, a fit person, as it would seem, to consign to the grave the remains of one whose last words are said to have been "Plaudite amici, finit est comœdia."

The most important sketches are given by Czerny, Moscheles, Spohr, Zelter, Tomaschek, Seyfried, and J. F. Reichardt, bandmaster to Frederick II.; Dr. W. C. Müller, J. A. Stumpff, Grillparzer; and F. Rochlitz and L. Rellstab, the celebrated musical critics. Dr. Nohl says in his dedicatory Preface, and we fully endorse his opinion:—

"The importance, not to say necessity, of a compilation like the present flashed upon me, and I saw, if chronologically arranged and carefully elucidated, how wonderfully it would enhance the value of the Biography and published Letters of Beethoven."

Some portions of the book are well translated, but we feel bound to call attention to a few mistakes. Many sentences are loosely and carelessly rendered; we do not, however, intend to dwell on these, but merely to cite several cases in which the translation is at fault. Beethoven's Concerto and Quartet in B flat major are mentioned as in B major; "*Conversationsheften*" is given as "*Conversations*;" Wölfl's Klaviersonaten, op. 7, are spoken of as "his Pianoforte Sonata, op. 7." In the chapter on *Fidelio*, "die Entstehung der Sache" is translated as "the first appearance of the opera," and the Arie für *Fidelio* (mit den obligaten Hörnern) as "with the horn obbligato."

Again, Dr. Nohl in his Preface says that he does not hesitate (*Ich stehe nicht an*, &c.) openly to acknowledge the cause of the origin of the book, viz., the necessity of procuring funds to visit Bayreuth. The translator gives the passage in the following extraordinary manner:—"It does not become me to state publicly what was its immediate practical object; to me it was of the utmost importance, as it gave me the means for visiting Bayreuth."

One last quotation. In chap. iv., Junker, speaking of the Elector's band at Mergentheim, mentions the absence of Neefe and Reicha, and adds:—"I was looking forward specially to the coming of the first (*Auf den ersten freute ich mich*, &c.), as I had long wished to know him." This is given as follows—"With the former I was especially pleased," &c.; as if Junker had met him. To speak plainly, we must say that the specimens given could be easily multiplied; hence our excuse for those we mention.

J. S. SHEDLOCK.

THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.
To-night, at 8, a Play, in five acts,
THE OLD LOVE and the NEW.
By BROOKMAN HOWARD and J. ALBERT. Messrs. Coghlan, Fisher, Leathes, Price, Dacre, Holman, Benn, Douglas, Phillips, and Anson; Mesdames A. Roselle, Emery, Giffard, J. Roselle, and White.
Morning Performance of "The Old Love and the New," Saturday, April 3, at 2. Box-office from 11 till 5. No fees.

DRURY LANE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.
To-night, at 8.40, **LA FILLE DE MADAME ANGOIT.**
Mlle. Cornelle d'Anka, Alice Burville, Kate Sullivan, Hodgson, Ewell, M'Namara, Fisher, Hebe Mapleson, Percival, Hudson, and Milla Palladini (première danseuse); Messrs. Wilford Morgan, J. A. Arnold, Wallace, Bradshaw, F. Wyatt, Marler, &c.
Proceeded, at 7, by **LADY AUDLEY'S SECRET.**
Box-office open from 10 till 5. No booking fees.

DUKE'S THEATRE, Holborn.

Managers, HOLT and WILMOT.
Every evening, at 8, Baker and Farron, the favourite musical comedians, in their speciality Drama, in four acts,
CONRAD (a German), with songs and dances, &c.—Mr. P. F. BAKER.
LIZETTE (a German girl) and **TIM FLAHERTY (an Irishman)**, with songs, dances, duets, &c.—Mr. T. J. FARRON.
At 9.30, **THE MULDOON GUARDS.**
Proceeded, at 7.30, by **HOLNET'S NEST.**

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.
To-night (Eighth time), at 8.30, a new and original Comedy, in three acts, called
THE UPPER CRUST.
By HENRY J. BYRON.
Messrs. J. L. Toole, John Billington, K. W. Gardon, T. Sidney, and E. D. Ward; Misses Lilian Cavalier, Roland Philia, and Emily Thorne.
Proceeded, at 7.30, by **DEAF AS A POST.**
Concluding with **A MARRIED BACHELOR.**
Doors open at 7. Prices 1s. to 2s. 6d. Box-office open 10 till 5. No fee for booking.

GLOBE THEATRE.

Manager, Mr. ALEX. HENDERSON.
To-night, at 8, **NAVAL CADETS.**
Opera Comique, in three acts, composed by RICHARD GENEE.
Supported by Mesdames Selma Dolara, St. Quinten, Violet Cameron; Messrs. Harry Paulson, Lovell, W. E. Gregory, Danahy Newton, Mitchell, and powerful company. New and magnificent scenery by Messrs. E. Ryan, Spong, and W. Hann. Costumes by Moss and Mims. Alas. Furniture by Mr. S. Lyon. Full band and chorus. Conductor, Mr. Edward Solomon.
Proceeded, at 7.15, by the celebrated Oriental Extravaganza,
THE HAPPY MAN.
In which Mesdames Graham, Chorley; Messrs. Wilton, Hill, Craven, Henry, and Mr. Shiel Barry will appear. The whole produced under the direction of Mr. B. F. Farlie. Acting Manager, Mr. E. D'ALBERTSON.
Box-office open daily from 11 till 5. Doors open 6.45.

IMPERIAL THEATRE.

Shakspeare's Comedy, AS YOU LIKE IT, every afternoon at 3, in which Mesdames Lionel Brough, Herman Vezin, W. Farron, Kyrie Bellow, E. Everill, E. F. Edgar, J. Bannister, C. Coe, G. Country, F. Charles, E. Allbrook, F. Stephens, G. Trevor, C. Bunch, and Miss Litton, Miss Cresswell, Miss Brunton, Miss Sylvia Hudson will appear.
The overture and incidental music selected and arranged by Mr. Bernard from the works of Dr. Arne, Bishop, Farren, Martini, and C. Horne. The Comedy produced under the personal superintendence of Miss Litton.
Stage Manager, Mr. Coe.
The doors open at 2.30; Overture at 2.45; Comedy precisely at 3; Carriages 5.45.

LYCEUM THEATRE.

Sole Lessee and Manager, Mr. HENRY IRVING.
Every evening, at 8.15, **MERCHANT OF VENICE.**
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Morning Performances of the MERCHANT OF VENICE every Saturday, at Two o'clock, during April.
SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.
Box office open Ten to Five, under the direction of Mr. J. HURST.

NEW SADLER'S WELLS.

2.0 yards from the Angel.
Proprietor and Manager, Mrs. S. F. BATEMAN.
Every evening, at 8, **TOM TAYLOR'S** great Drama, **CLANCARTY**, in 5 acts.
With new and appropriate scenery, dresses, and appointments.
CLANCARTY—Mr. W. H. VERNON.
LADY CLANCARTY—Miss ISABEL BATEMAN.
Prices from 6d. to 7s. 6d. No fees.

OPERA COMIQUE.

Lessee and Manager, Mr. R. DOVYAT CARTE.
THE PHILADELPHIENS OF PENZANCE.
A new and original melodramatic Opera, by Messrs. W. S. GILBERT and ARTHUR SULLIVAN, every evening.
Proceeded, at 8, by **IN THE SULK.**
Messrs. G. Grossmith, Fowler, K. Temple, Rutland Barrington, G. Temple, F. Thornton; Mesdames Marian Hood, Bond, Gwynne, Larue, and Emily Cross. The piece produced under the personal direction of the author and composer.

PRINCE OF WALES'S THEATRE.

Sole Lessee and Manager, Mr. EDGAR BRUCE.
This evening, at 7.50, an original Comœdia,
A HAPPY PAIR.
By S. THYRE SMITH. At 8.40, **HERMAN MERVILLE** and F. C. GROVES'S original Play,
FURBERT-LE-NOT.
(By arrangement with Miss Genevieve Ward.)
Miss Genevieve Ward (in her original character, Forget-me-Not), Mrs. Bernard Beere, Miss Kate Pattison, Mrs. Leigh Murray, Miss Layton, Mr. John Clayton, Mr. Flockton, Mr. J. G. Shore, Mr. Ian Robertson, and Mr. Edgar Bruce.
No Fees of any description. The Box-office open daily between 11 and 5. Secretary and Treasurer, Mr. W. H. GRUFFITHS. Doors open at 7.30.

ROYALTY THEATRE.

Lessee, Mr. EDGAR BRUCE; Manager, Mr. W. A. HANWARD.
This evening, at 8, doors open at 7.30, will be produced a new Farical Comedy, adapted from the French of VICTOR HENRI, entitled
THE MIS.
Followed by
BALLOONACY.
By F. C. BURNARD and H. P. STEPHENS, revised and re-written.
Supported by Mesdames Amalia, Lilian Levesing, Carice, Maric Williams, Fanny Coleman, Edith Blandie, Emilie Copey, Clara Douglas, and Rose Cullen; Messrs. Charles Ashford, E. Strick, S. Wilkinson, F. Irving, Charles Groves, and powerful Chorus.
Stage Manager, Mr. CHARLES HARRIS.
Box-office open daily from 11 to 5. No Booking Fee.